dwb
58 SEPTEMBER '88

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NO MORE JN~T!

NEW PRODUCER FOR SEASON 26

DALEKS, CYBERMEN AND THE MASTER LINE UP FOR SEASON TWENTY-FIVE: P4

AND THE 'NEW' PRODUCER IS... JOHN NATHAN~TURNER

STOP PRESS: 8th September 1988

JOHN NATHAN-TURNER, the producer with (pro rata) probably the shortest c.v. in the world, has been confirmed by the BBC as his own successor and will oversee production of Season 26 of DOCTOR WHO.

DWB today phoned BBC1 Head of Drama Series and Serials Mark Shivas' office hoping for a quote concerning the supposed appointment of a 'new' producer, and was subsequently amazed to be told that Nathan-Turner - producer now for the last **nine** years and currently being "investigated" by the BBC for alleged breach of copyright (see last issue) - would be staying on to produce Season 26.

The big question, of course, is **WHY** - after so many assurances to the contrary - is Nathan-Turner staying and in the process causing considerable embarrassment to himself by blatantly reneging on all he has said ? Although in previous years he had always hinted he would be leaving after each successive season only to announce that he was in fact staying, this year it was conclusively stated, **by the BBC itself**, that "John Nathan-Turner is leaving of his own behest" (official BBC

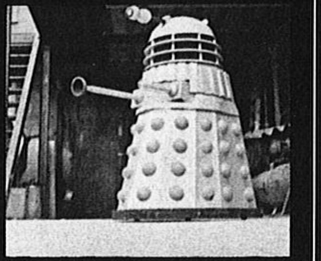
Continued on page three...

INSIDE; HARTNELL~FACTS V FICTION

EDITORIAL

At the time of writing, Britain is in the grip of a national postal strike and **DWB** has suffered its fair share of chaos as a result. Many of the inland copies of the 5th Anniversary Summer Special suffered a long delay in reaching their various destinations and the overseas issues were severely disrupted. As you read this we assume the post will be back to normal and that everyone will at last have their August issue, but we should like to apologise on behalf of the GPO for the inconvenience caused. (Last issue's Photo Offer and **DWB** Back Issues listing are still valid).

This issue too has been affected by the strike, but primarily in content as opposed to distribution. For example our renowned news service has been curtailed due to various items being held up in the post (also, because of the close proximity to last issue no new major stories have come to light!). Also this issue's letters page doesn't include feedback on the Summer Special and this issue is also devoid of adverts which have been caught up in the post. To compensate for these losses we hope you will enjoy this feature-orientated issue instead. We hope to return to normal for next month where, among other things, we will have our annual report of the DWAS PanoptiCon and an exclusive interview with co-Cybercreator Gerry Davis. Oh, and Dalek fans are advised **not** to miss our November issue...



Last issue's exclusive full colour back page photo of a Dalek from **The Chase** was billed as depicting its castors which we decided to crop off at the last minute. Here instead is the complete photo clearly showing the castors! There is also some dispute as to where the photo was taken and it appears the set may be that of the Marie Celeste and **not** the haunted house after all...

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COVER

Twenty-five years ago. A rehearsal shot in the Totters Lane junkyard for **An Unearthly Child** (Carole Ann Ford and William Hartnell), shortly before the arrival of the Daleks...

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In this major report, Anthony Howe attempts to shatter - once and for all - many of the myths surrounding Hartnell's Doctor, falsely labelled "crotchety", "callous" and "alien" by two people who have been in influential positions and who should have known better

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Starburst book reviewer, Julian Knott, reviews the forthcoming Peter Haining 'epic' for DWB. Will it match up to the standard of his original DOCTOR WHO work - DOCTOR WHO: A Celebration - or is it yet another attempt to fleece the fans with regurgitated material ?

SPECIAL OFFER 16

You can receive your copy of DOCTOR WHO - 25 Glorious Years one month early and at a discount price by taking advantage of our latest special offer

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ACKNOWLEDGEMENTS THIS ISSUE

Jeremy Bentham, Paul Cooke, Raymond Cusick, Anthony Howe, Julian Knott, Gordon McAllister, Eric Saward, The Photo Source, Jo Thurm(W.H.Allen).

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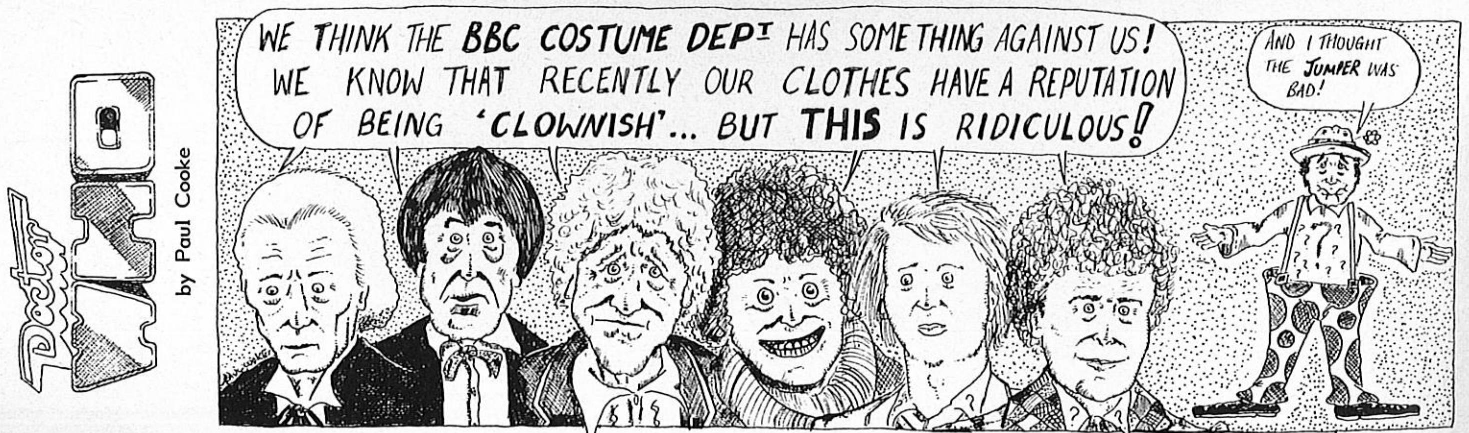

Doctor WHO
by Paul Cooke
WE THINK THE BBC COSTUME DEPT HAS SOMETHING AGAINST US! WE KNOW THAT RECENTLY OUR CLOTHES HAVE A REPUTATION OF BEING 'CLOWNISH'... BUT THIS IS RIDICULOUS!
AND I THOUGHT THE JUMPER WAS BAD!

NEWS

(cont'd)
statement). Nathan-Turner had stated categorically on several ocassions - including in a recent DWM interview and Peter Haining's forthcoming DOCTOR WHO: 25 Glorious Years - that he was leaving after the 25th anniversary season to move onto another BBC show to double the credits on his c.v.!

BBC BUNGLING

Although the BBC have attempted to look for a successor - they approached Paul Stone shortly before he left the BBC to become a freelance producer - further investigations indicate their search wasn't as intensive as originally thought as ex-script editor Terrance Dicks - now without a series to produce since the Classics series was axed a couple of months ago - recently disclosed to a mutual source that he would jump at the chance of producing DOCTOR WHO, **if** he were **asked!** (He was voted second in our Readers Survey to find the most popular choice for Nathan-Turner's 'successor').

Whatever the case it does appear that Nathan-Turner's motives are sound and that he has again fallen victim to BBC bungling on a scale equally as outrageous as the notorious Grade/Powell period. His recent 'farewell' party on the day of the completion of Season 25 left no-one present in any doubt that he was leaving DOCTOR WHO, and it is reasonable to assume that Nathan-Turner himself was confident that this was so, only to subsequently learn that he is being 'kept' on the series presumably because the BBC either can't be **bothered** looking for a replacement for him or they don't want to move him on to another series! (While he has our sympathies, Nathan-Turner won't maintain them if he proceeds to brag - as he has done in the past - that the BBC find him indespensible and so persuaded him to stay, because the only person he would be fooling is himself!).

Ironically, on the same day this was announced, ITV's teletext service Oracle featured this item:

TIMELORD SPARED

TV Timelord DOCTOR WHO has been spared.

Fans feared the BBC was poised to axe the long-running sci-fi show after the coming series because of poor ratings.

But the BBC has comitted itself to another season of adventures featuring the off-beat intergalactic do-gooder.

And insiders say the planned (1989) series could have a completely new look and feel following the departure of producer John Nathan-Turner.

'SLIPBACK' CASSETTE

BBC ENTERPRISES are to release the 1985 radio WHO adventure 'Slipback' in November.

The cassette is part of a collection of audio tapes of BBC radio presentations launched this month including The Archers and Shakespeare.

Eric Saward's space saga - written for radio during the 18 month hiatus and featuring Colin Baker, Nicola Bryant and Valentine Dyall - will be backed with the existing audio version of the 1975 chiller, **Genesis of the Daleks.** At approximately sixty minutes each story, the package will retail at £5.99.

Also in anniversary month, BBC Video release **The Talons of Weng Chiang** and **Terror of the Zygons,** both rated 'PG' and selling at £9.99 each.

'DAPOL' CUT PRICES

TOY MANUFACTURERS Dapol are still experiencing problems in getting mass distribution for their DOCTOR WHO range.

Despite good sales from present outlets, it was a big blow for Dapol when they failed to gain entry into the lucrative Argo Christmas catalogue where a lot of hopes had been pinned. The reason given was the high retail price of products on offer which have prompted Dapol to cut the price of the range by between 10-20% and they are subsequently hoping for inclusion in Argos' spring catalogue.

This month the company release their Dalek model which is available in twenty different liveries.

Incidentally a previous report that Dapol would be handling the re-release of the Louis Marx toys was incorrect. They will, in fact, be brought out by an off-shoot of the now defunct Louis Marx.

HUGE RATINGS

SUPERCHANNEL are reportedly delighted with the performance of DOCTOR WHO in their fixtures.

With 4½ million homes capable of receiving Europe's largest TV satellite system, the average rating of 1.9 million per episode is equivalent, pro rata, to a BBC audience of 20+ million! And as more and more households become equipped with SuperChannel, the 12 year old reshowings could soon be achieving higher audiences than its present-day TV counterpart!

The recent announcement that SuperChannel are buying a US cable network could well lead to a united programming front and will probably mean DOCTOR WHO being shown on cable TV Stateside too!

NEWS IN BRIEF

HONEY COMB, the successor to The Leisure Hive convention, has confirmed its return 1989 dates as August 26-27th. Again held at the popular Wiltshire Hotel, registration details will be appearing in a forthcoming issue. And as well as Carousel in Bristol next summer, some of the FalCon team have split and are currently gearing up for Event One, a purely WHO event for 1990. Again watch **DWB** for details...

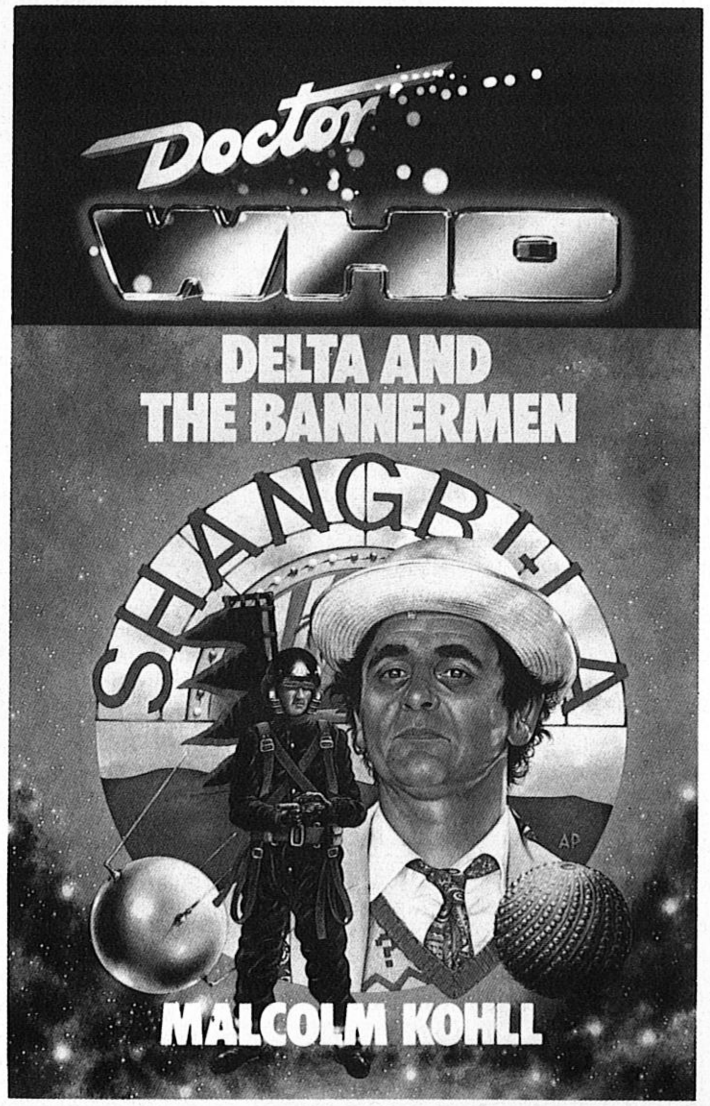
THE **DWAS** have released a special cassette of Dominic Glyn's three scores for **DOCTOR WHO - The Mysterious Planet, The Ultimate Foe** and **Dragonfire** - entitled Black Light and you can order a copy by sending a cheque/PO payable to Dominitemporal Services Ltd for £5.49 (inclusive of P+P and VAT) to: Black Light, P.O. Box 312, Bedford.

DWAS exec member John Connors has been suspended following the publication of malicious lies concerning Ian Levine in the latest issue of the DWAS Local Group Newsletter for which he is responsible. The item in question claimed Levine had been raided by police for duplicating his DOCTOR WHO tape collection with the purpose of re-selling them which Ian wishes to point out is a "complete and utter fabrication".

PLANS to force video owners to wipe tapes of TV programmes within 28 days (as reported in **DWB#55**) have been dropped.

Also, recent press reports which stated the BBC have wiped various DOCTOR WHO episodes refer to the **'70s** purge only.

SYLVESTER McCOY recently commented, of the new season, that: "It is the first written specially for me and I'll be playing a more serious, slightly more sinister Doctor than before. I'm much more confident"...



PUBLISHED BY W.H.ALLEN IN JANUARY 1989
(Cover by Alister Pearson)

SHELAGH TROUGHTON

Thank you for your letter dated 9th July enclosed with the POWER OF THE DALEKS PHOTONOVEL and the cheque from proceeds towards Patrick's supported charity.

Apologies for the delay in replying, but unfortunately I've been in hospital under going a major operation.

It is very kind of you sending the cheque for Patrick's charity, which is being sent to Cancer Research.

Many thanks for you and your readers' kind generosity. I also found the Photo-novel and the DWB very interesting reading.

PORTENT OF DOOM ?

Shams Uddin, Middlesex (18-8-88)

Once again we are told that the future of **DOCTOR WHO looks** rosy and with Season 25 "in the can" few would argue with that statement, for we have a still new Doctor poised to do battle with the Daleks and the Cybermen, not to mention a new companion in her first full season and the promise of two more seasons (26 and 27) on the horizon.

Uncanny though it may sound, this situation is so very reminiscent of the run-up to Season 22 when out of the blue some seven episodes (14 in current terms) into the season the **WHO** world was shaken by the most unexpected and seemingly impossible news. It was only three years ago that the series was 'cancelled', yet could we now have come full circle ?

I do not wish to be considered the portent of doom but we should consider that **DOCTOR WHO** has just completed 25 years, a rather significant number and one which the BBC may consider sufficient for the life of a 'drama' series. Also comments by Sophie Aldred and the writers of Season 25 at FalCon 3 were not encouraging as they repeatedly stated that the BBC had not even pencilled Season 26 in yet and until a producer **is** appointed there will be no Season 26, let alone Season 27.

I disagree strongly with fans who say that the show has become so bad that they would rather see it taken off than continue in this state of ill health. I do not understand such an opinion. I appreciate that Season 23 (which I rate as the worst ever) and Season 24 were not up to the standards we expect but I personally **could** tolerate **DOCTOR WHO** In this sad state than not at all as even Season 24 showed that there is not a lot of work needed to return the series to its glory days.

I found the transition between Seasons 22 and 23 quite difficult to take and I just could not believe that the same producer who had given us some of the most dramatic and violent seasons could be prepared to put out a courtroom scenario which can best be described as nothing but a farce and I do not believe he was acting with free will. Could it be that Nathan-Turner's surrendering to the wishes of the likes of Grade and demoting the series to its current status have been a major contribution in keeping the Doctor alive ?

I, for one, will give a great sigh of relief when the name of the new producer is officially announced.

IS INNOCENCE A CRIME ?

Paul Kirkley, Leeds (1-9-88)

Is innocence a crime ? In 1986 an innocent adolescent had a letter published in **DWB** that heralded Season 23 as being "the best season ever" and cited episode two as a classic above the rest (alright, stop sniggering!). Well, after two years of cringing with my head in a bucket, that sweet, yound adolescent (now a maturing, dare I say sensible young man) has decided to attempt a more reasonable letter. Okay, so we all understand that when you're young you don't understand certain things, and at that time I simply didn't realise what constituted good drama. Is that a crime ? I don't think so. Praising **TRIAL OF A TIME LORD was,** in hindsight, a stupid thing to do and I was also suffering from a severe case of having waited 18 months for it and was sure as hell going to enjoy the damn thing! I now realise that Season 23 was pretty abysmal, and okay, it **was** probably the worst season ever. Season 24 was an improvement but it still fell short of the mark.

However I still maintain that your constant protests have not proved in the least bit efficacious, and whilst not agreeing with your methods, I can at least see your reasoning. You must admit, you **do** achieve a lot of sales through JN-T, what with his productions being the latest news, etc., so you should at least be grateful for that, but you still miss out on the basic facts that JN-T's hands **are tied!** Season 22 was, for the most part, good. It was no Season 13, but it **was** good. Season 22, like Seasons 18, 19 and 21, is testament to what John Nathan-Turner could do given free reign, despite the atrocity that was **Timelash** and the dreadful handling of **The Two Doctors.**

One has only to look at the BBC trailers for the past two seasons to see the way the Corporation wants to market the programme today. When part of an "evening's highlights" trailer shows a clip of the Doctor saying, for example, "I refute any implication that I'm barmy!" or "Haven't I seen you hanging around somewhere ?", we can see how the BBC now perceives the programme. JN-T goes some way to creating the product they **want.** If the new producer's hands are similarly tied, then don't expect anything spectacular for Season 26.

I'm still looking forward eagerly, perhaps foolishly, to Season 25. If this is foolish, then I'm happy to be ignorant.

ONLY TIME WILL TELL...

Simon Thomas, Middlesex (8-8-88)

The current issues of **DWB** have been of their usual high standard.

As it is new season time again I find myself being cautiously optimistic. This, however, is not a new experience. I remember eagerly awaiting the return of my favourite TV show after the 18 month hiatus in 1986. After what seemed an agonisingly long time there was some publicity in late August. I watched Baker and Bellingham on Wogan with interest but **DOCTOR WHO** hardly got a mention. When Season 23 started I began to see why. Fourteen episodes of mediocre **DOCTOR WHO.** The trial dragged on, and although there were a few glimmers of the old magic and mystery it was mainly rather jumbled and uninspired. It's saving grace was Colin Baker who put in a more likeable performance. Even the supporting characters could not disguise the drab plot. JN-T had promised in DWM that this was a "spectacular" season. Spectacularly dull, as shown by the appalling ratings.

With Colin sacked and Saward gone there seemed little hope for Season 24, but I consoled myself thinking **nothing** could be worse than Season 23 and perhaps McCoy would prove himself to be a good Doctor. I cringed throughout the 350 minutes of the season in the living room with my family. Each Monday for 14 weeks I felt distinctly embarrassed watching the pantomime going out under the label of **DOCTOR WHO.** The people responsible produced such "classics" as **Time and the Rani** and **Delta and the Bannermen.** Can they **seriously** believe that the people who grew up watching the first four Doctors would take kindly to seeing the show decimated before them ? Since the much-acclaimed Hinchcliffe/Holmes era, the average youngest age thought suitable to watch the programme has gone down from 14 to about 5!

So, this is thankfully JN-T's final season. As I await the anniversary season I wonder whether it will restore some of the long absent qualities such as adult plots, dramatic tension, serious acting, adventurous directing and realistic production, at least veering away from the glossy, pantomimesque approach of Season 24 and slapstick as opposed to subtle comedy that arose from the need to pad out plots.

No doubt those who enjoyed last year's apology of a programme will automatically enjoy McCoy's second season, but for the majority of us who are told to change with the times we will probably need a lot more convincing before we decide that **Time and the Rani** was really a classic story or that **Warriors of the Deep** was atmospherically lit, etc.. Only time will tell...

JNT's WEARING THE ROSETINTED SPECS!

Michael Seely, Norfolk (28-8-88)

Were you horrified as I was by the recent JN-T interview in the Monthly, if you get the thing that is ? I just wanted to scream and stick pins in a voodoo doll. He **still** insists the BBC love what he is doing to the show, he **still** maintains that we all suffer from red/rose/purple with green spots glasses syndrome. He says nothing about the need for drama in the programme. Instead it's all "humour" or "black comedy" or "oddball". **Silver Nemesis** is, apparently, "all fun".

I don't know. The irony is I couldn't stick the stories he produced that did contain drama. Season 18 for me was plain boring and still is. Someone once said that **Full Circle** loses its appeal after three or less viewings. I most certainly agree with that statement yet I'm watching all the good old classics time and time again on BBC Video or Super Channel when I can talk the local telly shop into letting me play on their satellite dish. Good old Super Channel. They have taste. At least we can **admit** to watching non-video stories by claiming we have satellite TV and not a horde of videos pirated from Austrlia! Season 18 lacked humour. We needed a silly Tom Baker remark ala **City of Death** to liven up the proceedings in **The Leisure Hive.** Last year we needed a dramatic statement to liven up the comedy in **Delta and the Bannermen,** which had **no** drama.

Let's face it. JN-T could **never** get it right. I am dreading **The Greatest Show in the Galaxy** and **The Happiness Patrol** and now **Silver Nemesis,** and I am still expecting the final "Up yours" to the fans from Nathan-Turner. The interview made me cringe from start to finish. He gives the impression that if adults are not scared by the programme they have grown out of it and should remain silent. Watching episodes that scared me to death at the age of 5 have no affect now at the age of 17, but they **still** thrill and entertain! Nothing last year or the year before even made me excited.

As for criticism, he only takes it from his peers who do not give a damn about the series anymore so all he will get is a "Do another 14 next year" which really means "Keep the budget the same and screw America for all the money it's got"! JN-T **thinks** it's praise. **HE's** got the rose tinted spectacles!

As for the film, my God! He **would** have wanted the present Doctor, companion, theme, BBC gravel pit, TARDIS, dodgy sets, Pip and Jane Baker to write the script and book, etc.. Did he **really** dare to give the producers Season 24 on video ? I think your Levine chap would subsequently have told them where to put those videos and given them some **proper DOCTOR WHO** stories to watch!

By the way, do you think the BBC are deliberately snubbing their single bestseller again ? I haven't seen a single trailer yet for Season 25 yet hundreds for that Noel Edmunds idiot. I thought he said he wasn't going to work for the BBC again ?

WHO REQUIRES DRAMATIC COMEDY

W.DeSilva, London SE26 (23-8-88)

In the Radio Times (dated 27th August-2nd September) there is a caption for a new series called Red Dwarf which says "Time-warped humour in outer space". Surely this is equally applicable to **DOCTOR WHO,** at least as far as the recent post-Grade seasons are concerned ? Can it be that a once-respected sci-fi show is being replaced - in pecking order at least - by a programme that the BBC do not even make ?

Of course, **DOCTOR WHO**'s format is far more flexible and **should** keep the show going for a good many years. Nevertheless it is obvious that the current team are onto a loser with their 'sit-com' approach to comedy - in the end it just looks like a poor man's version of Red Dwarf. The Avengers/New Avengers brand of humour was often exquisitely funny because the humour sprang from strong character interactions, **not** as in "The Doctor tries to push Kroagnon into the booby trap using force...". There is a great danger that **DOCTOR WHO** will become rather like the latter-day Roger Moore Bond films; knowingly jokey but without the great visuals or box office pull.

The programme needs - as many have said - a dramatic approach, something Red Dwarf really does appear to have!

RESTORING INTEREST

Mark Bentham, London W7 (5-8-88)

DWB is really restoring my interest in the programme in general. I have actually forgotten to buy DWM for several months now and even the approach of a new season could do little to inspire me after Season 24. The dust on Season 24's videos tells it all: **Time and the Rani** and **Paradise Towers** videoed and shelved, **Delta and the Bannermen** and **Dragonfire** rewatched only once. However your coverage of Season 25 and the upheavals within the BBC have certainly regenerated my interest in a programme that I think deserved to be put out of its misery.

May I add a footnote to your Pertwee ratings guide (**DWB#55**). For Season 9 you were puzzled by the drop in audience for episode one of **The Sea Devils.** My memory of this is that I did not see it due to the powercuts (remember the miner's strike and their three day week etc.?). Also affected were episodes 3 and 4 of **The Curse of Peladon** though only partially. Nationally I recall the power-cuts were different in every region and at random and unfortunately they coincided with **DOCTOR WHO** in the BBC Merseyside region.

SORRY, ALISTER

Paul Cornell, Wiltshire (8-8-88)

Thanks for the great review of FalCon 3 in **DWB#56.** I'm glad you enjoyed it (the event raised £2,500 for Childline).

Concerning Alister Pearson I wasn't aware that he had been asked to contribute any artwork for the event. I hadn't been told. If I'd known, as Guest Organiser I certainly would have invited him. That aside, we were bursting with guests, and since no other guests were invited, I think it's fair to say that I didn't exclude him personally. At any rate, I'd like to apologise to Alister for any irritation he might have felt over this matter.

Anyway, congratulations on the continuing success of **DWB.**

"FALSE INFORMATION"

Susan Mills, Florida, USA (22-8-88)

In **DWB#56** you had an article on the **DOCTOR WHO** Fan Club of America losing its merchandise license. Your news is quite inaccurate. I am currently the President of the DWFCA Tampa Bay Chapter. We lost **DOCTOR WHO** from our screens last February due to the fact that good old Lionheart/BBC increased the price and would not supply what we wished to see here; the first Sylvester McCoy season.

I have worked closely with all members of our present organization for a number of years and I can assure you that while their attitude is professional, they are the friendliest people I have had the pleasure of knowing. If it wasn't for the national organization of DWFCA, a good many of the **DOCTOR WHO** fans here in America would never have the experience of attending a **DOCTOR WHO** convention and meeting many of the past Doctors and companions. All of the actors/actresses connected with the show at some time or other think very highly of the DWFCA. In short, don't believe everything that the BBC tells you.

Quit spreading false information, that is the mark of a bad journalist. We are all in this adventure together and we need to help each other, not hurt.

ED: Whether DWFCA is led by "friendly" people or the actors/actresses think highly of them bears ***no*** *relation to the article in question! If you are going to accuse us of "bad journalism" at least present the* ***facts*** *to refute the allegations concerned!*

REF: DWB#56

Lee Moon, Kent (18-8-88)

I would like to point out that the quotes attributed to me in your recent Readers Survey are completely false. I did not take part in your survey and I do not know anyone who works at the National.

Using someone else's name, even for a joke (which I believe this was) is a very stupid trick. I only hope the person responsible has not caused any damage either to your fanzine, Mr.McCoy or JNT.

BOB's FULL HOUSE ?

David Tee, West Midlands

In my quest for tapes for the Dudley Polytechnic cult TV society of which I am president I've come across many people and even more rumours. One of the more seemingly unlikely stories that came my way was that celebrity Bob Monkhouse is an avid collector of vintage television programmes and owns a complete set of **DOCTOR WHO** episodes.

A polite letter was sent to Mr. Monkhouse enquiring about the validity of this rumour, but two weeks later the only reply received was an application form for Bob's Full House!

The matter was dropped until recently, when an entirely separate source mentioned that Mr.Monkhouse is thought to have pneumatic video copies of **every DOCTOR WHO** story. Allegedly he began returning them to the BBC in the mid-'70s but apparently they proceeded to take legal action claiming breach of copyright and he has since been reluctant to discuss the matter, hence his (cryptic?) reply to the letter.

I was wondering whether some attempt could be made to verify the matter and hopefully safeguard a place for these supposed stories at the BBC archives ?

SUPERIOR PHOTO REPRODUCTION

Sean Gibbons, Co.Donegal (11-8-88)

I just had to comment on In-Vision's Season 12 Overview, specifically the marvellous photograph of William Hartnell (from **The Web Planet**) on page two. Over the years I've seen quite a few Hartnell pics, but this simply has to be one of the best I've **ever** seen.

I very much liked Jeremy Bentham's recollection of Hartnell's passing, reminding us that it was **his** era which saw in the Daleks and the Cybermen - the two main foes of Season 25! I wonder if he ever thought **DOCTOR WHO** would last so long ? Certainly had it not been for his original interpretation I doubt it would still be on air today.

How I wish Design & Print would also print In-Vision and The Frame so that their photo reproduction could equal the quality of **DWB**'s!

I notice CT apologised to you in their July issue and that DWM is improving. This is good because I don't mind paying £1.25 (the price of a fanzine) if it means **new** colour photos and better written articles! Whatever the differences of opinion in all sections of Fandom, what unites us is still greater than what divides and at the moment **all** the major UK **DOCTOR WHO** publications are riding high as we approach the silver jubilee. Hartnell's legacy is still alive!

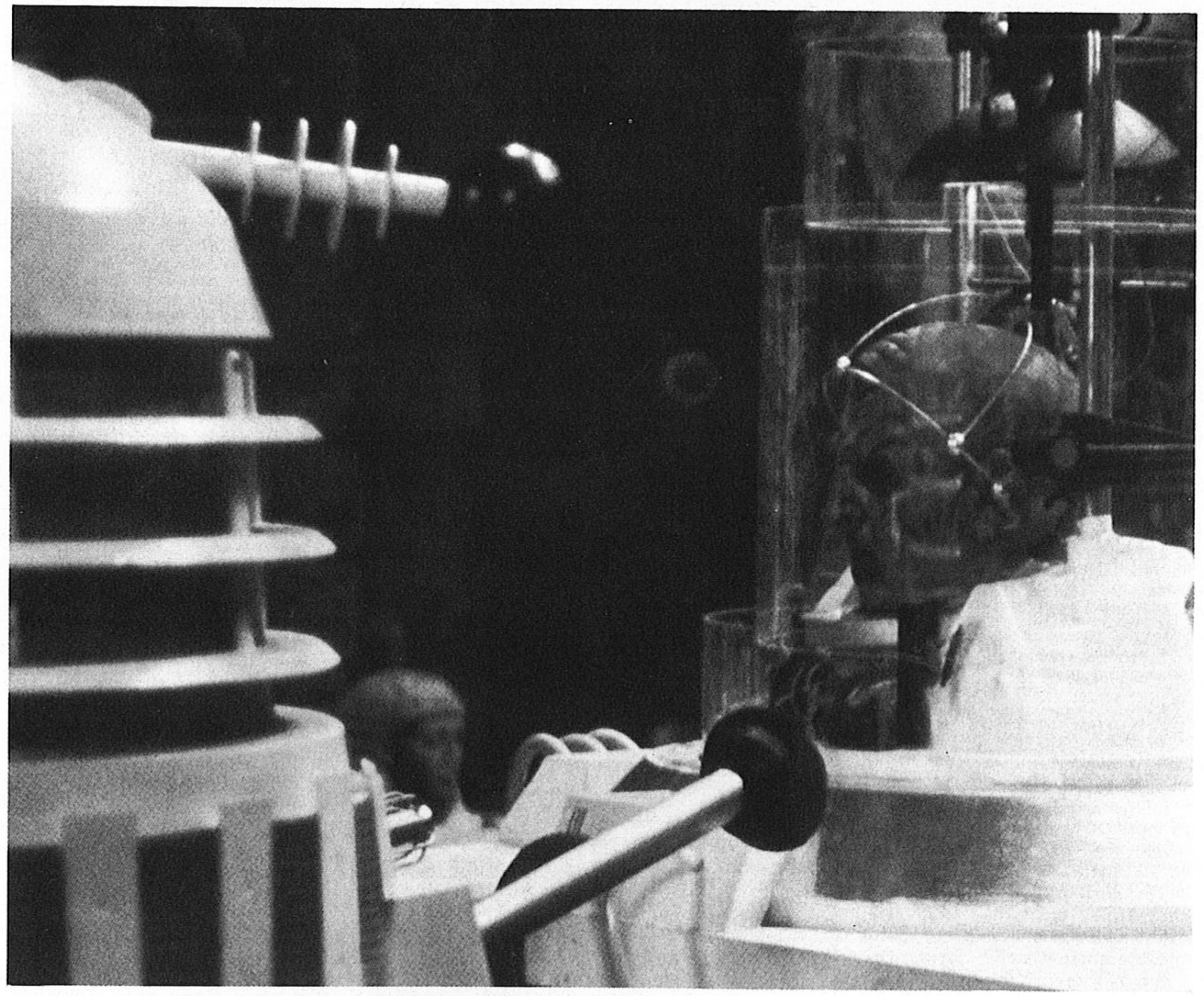
WE ENDEAVOUR TO INCLUDE ALL LETTERS OF COMMENT WE RECEIVE SO PLEASE REMEMBER TO KEEP THEM FAIRLY BRIEF AND TO THE POINT.

IN THE FIRST PART OF THIS INTERVIEW - WHICH TOOK PLACE IN LATE JULY - ERIC SAWARD TALKED ABOUT HOW HE BECAME INVOLVED WITH 'DOCTOR WHO' AND HIS SUBSEQUENT WORK ON PETER DAVISON'S ERA. THIS ISSUE ERIC BRINGS US UP TO DATE WITH A LOOK AT HIS WORK ON THE COLIN BAKER STORIES, PLUS HIS FEELINGS ON THE 'CONCELLATION' AND WHY HE EVENTUALLY DECIDED TO CALL IT A DAY.

THE EDITOR'S INVITATION TO JOHN NATHAN-TURNER - SHOULD HE FEEL HE NEEDS TO REPLY TO ANY OF THE ISSUES RAISED OR PUT ACROSS HIS OWN ACCOUNT OF EVENTS AS HE SAW THEM - IS STILL OPEN...

SECRET

ERIC SAWARD



After 'The Caves of Androzani' there seemed to be a major turn-around in the direction of the show. How was the sixth Doctor established as a character ?
After Peter Davison the thing was to bring back a bit more of the Doctor's grouchiness, and the thought at the time was to make him more alien again and also a bit like Sherlock Holmes in that he makes these amazing leaps that you don't understand but there is a logic to them. That was never developed very well unfortunately but it was our intention to make him tougher and slightly more unpleasant and grouchy. John(Nathan-Turner) and I discussed the character together and this was the conclusion.

Did you have any say in the casting ?
None whatsoever.

"JOHN BOOKED COLIN BECAUSE HE FOUND HIM AMUSING"

Do you think Nathan-Turner might have premeditated all along that he wanted "Maxil from 'Arc of Infinity' as the sixth Doctor ?
I don't know. John said publicly that the reason he booked Colin Baker was because he found him amusing, which to me is like saying the reason why I booked so and so is because they've got blue eyes! It's not really relevant to what you want them to do - you don't send for a plumber when you want an electrician.

Personally I think Colin was miscast; miscast much more ferociously than Peter Davison was, but that's not Colin's fault. Colin said yes to the part because he wanted it. The miscasting was John. He chose, I think, the wrong man and as Colin was sacked by the BBC and as his tenure is not seen as being very successful then one can only let his record speak for itself.

Did Peter have the option of doing the final story of Season 21 ?
That was simply an attempt to get the new Doctor established before we went off air.
Do you think that was a wise idea with hindsight ?
No, because the story we had was not that good.

How much of 'The Twin Dilemma' was yours because you also novelised it ?
The storyline was Anthony Steven's for the first two and a bit episodes and the rest of it was mine. That was a major rewrite. I did a lot of work on that story and it was done, again, very quickly because I'd let Anthony Steven go on too long to try and make it work. He was relieved when I told him I'd do some work on it.

In 'The Caves of Androzani' Nicola Bryant showed she could act but after that she soon degenerated into a nauseating and whining brat at times . Why was her character development ignored ?
We were down then to one companion which I think is the ideal combination, but with Colin and Nicola it didn't work. Nicola Bryant worked hard but I think her part was wasted. The character of Peri, again, was not the strongest. You say that she was neglected and that she turns into this whining thing, but I must say that this was partly down to the way the actress played it. She often whinged when she was supposed to be just unhappy or sad or frightened. But the performance became very much a one-level thing. Now, you can argue that was because the lines she was given were poor, but I was also lumbered with a character who was weak and feminine in all the worst qualities you can possibly have. Women under adversity are as strong and tough as men and that's what I would like to have seen. We are well into the feminist period and yet all we had were caricatures. Tegan came near to being a strong woman but she was still a stereotype. The only really successful woman was Lis Sladen as Sarah.

I think that Peri was the wrong character in the wrong time.

She was also given some directors who didn't seem interested in her.
I think that some of the writers weren't much interested either.

Was 'Attack of the Cybermen' your story ?
That's what everyone says but it's not my story! I rewrote vast chunks of it but in the same way I rewrote Eric Pringle's and Anthony Steven's.

"USING THE CYBERMEN AS THEY WERE IS A WASTE OF TIME"

It doesn't seem logical that you should turn away an experienced writer like Gerry Davis who co-created the Cybermen in favour of entrusting their continuing evolvement in the hands of a writer new to television ?
We tried to use him. He'd come up with a storyline that didn't work very well. It was also a deliberate policy of both John and myself of trying to find new people.

You say that Gerry's script didn't work, but neither did Paula Moore's! I think in all fairness whatever Gerry Davis might have made of it the Cybermen would at least have been faithful to their original conception ?
This is where we must agree to differ. Going back and using the Cybermen as they were 20 years ago is a waste of time. You've got to move on...
And have Cybermen getting their heads lopped off easily ?
I see no reason why not. If they are indestructable how do you then destroy them convincingly ?

You certainly seemed to bring in a lot of new writers for Season 22, like Philip Martin who was very popular.
I knew of him because of his work on Gangsters. Christopher Bidmead before me tried to use him at the time but he wasn't interested.

How did the character of Sil develop ? Was that purely Philip's input or did you brief him that you were looking for a popular and enduring new character ?
Philip's first script was a wonderful confusion. It started long before it was made during Davison's era as 4 x 25 minutes. There were all sorts of things in it that worked well and there were some that didn't. The thing about the television world was there but instead of having the characters talking like a chorus - which was effective - they sat there mute and there was really no comment on what was happening in that particular structure of society. Sil was Philip's invention and I think he remained much as he was created. I was pleased with Philip's script which shaped up very well. We had the time and therefore I could do a real script editor's job which was talk to the writer. It sharpened up and hardened up and it was looking very good, then we got lumbered with the 45 minute episodes and so Philip then went away and rewrote it as 2 x 45 minuters and it changed a bit there, but fundamentally the story stayed the same. It was all Philip's invention.

What was your feeling towards the change of format to 45 minutes ?
It was a challenge. Like anything else you were told, there was no discussion. Personally it didn't bother me because it gave us a bit more time to develop things which I quite liked.
But the first episode always seemed like an elongated 25 minutes with everything else all crammed into the second part. Pacing really suffered I thought ?
I think the first episode of Attack of the Cybermen worked fairly well. The second episode was less successful, but I think one of the things John and I did achieve reasonably well was that change of 25 to 45, so I don't agree with that. In my opinion the stories were, on the whole, paced properly and filled their 45 minutes.

Would you have liked to have kept the 45 minute format ?
It had advantages. I'd like to have done another season to discover whether it could have worked better.

Whose idea was it to incorporate so many past enemies like the Cybermen, the Master, the Sontarans and the Daleks as this wasn't an anniversary season ?
As I said in part one, I didn't want to bring back all these old creatures. I found them tired and tatty. Bringing the Daleks and Cybermen out once every five years was often enough.

Wasn't it your idea to bring back the Daleks ?
No, John wanted a Dalek story.

Did Paula Moore come forward with an idea that just happened to include the Cybermen ?
No, we talked about that when I approached her. Personally I felt it was too soon to bring them back.

And how did Robert Holmes feel about having a shopping list of ingredients to include in his story, ie: the Sontarans, the second Doctor and Jamie and set in St.Louis, New Orleans ?
He didn't like it. Neither did he like the idea of setting the story in America, especially when there wasn't enough money to make it properly.

"JNT WAS ADAMANT THAT 'THE TWO DRs' WAS SET ABROAD"

Why was Nathan-Turner so keen to film abroad every season ? Did he see it as working holidays for the production team ?
I don't know, I suppose so. John was away somewhere, probably at a US convention, and Sue Anstruther (the production associate) and I had this conversation about St.Louis and she'd done the costings and it was horrendously expensive. So it had to be somewhere in Europe and the first choice was Venice until it was pointed out that it would be impossible to do this in August, but John was adamant that the story was set abroad.

Now, Bob had written the original story already set in St.Louis and there were quite serious changes to be made because, in spite of what John thought, you can't transfer a story from an English-speaking country to a Spanish-speaking country, particularly when you have verbal jokes and play on words and so on. It was quite a major rethink. Anyway, Bob went away after discussion and reworked the material to be set in Spain.

How greatly did it differ to the original set in New Orleans ?
It changed in some respects, not massively; the plot remained but a lot of the lines were altered. Bob by this stage, I think, was getting really fed up and tired and the story ultimately suffered because of all this messing about. It was all so boring and embarrassing and down to lack of thought.

Robert Holmes must have been keen to do DOCTOR WHO again if he was prepared to put up with that. Did he ever have to deal with John Nathan-Turner personally ?
No, he was protected from him as much as he could be. You must bear in mind that Bob also needed the money. Let's not forget he was a professional writer and there weren't many other offers. Fans forget that people write DOCTOR WHO to earn a living.

Do you think 'The Two Doctors' might have worked had it been decently directed ?
I think, at 3 x 45 minutes, the script was too long and that was a mistake. I think the potential was there to make a strong story: if we'd forgotten Spain and set it realistically in this country or somewhere where we could have filmed much more extensively, or

used proper locations and had a better ending instead of all that silly running around the streets, then yes, it could have been a much better story. I mean, when you've got a character like Shockeye - a **wonderful** comic creation - what can you say ? It had huge potential.

Did you share Nathan-Turner's belief that a 4-parter was the ideal framework in which to tell a story ?
A 6-parter is a lot of material and needs a very strong story with a lot going on and they are few and far between so yes, in principle I think the 4-part element was probably better. I note now that they're using 3-parters. That, given the experience and quality of the writers dare I say - which may sound like sour grapes - I think some of those 3-parters are 2 episodes too long !

Did you commission Pip and Jane Baker originally ?
Much for my sins, yes, but that said their first story wasn't that bad and they worked bloody hard on it, I'll give them that. What they did afterwards is now **legend** but I was not around so I'm **not** responsible for that.

Was it their idea to introduce a potentially on-going character ?
They suggested that they wanted this female Time Lord. I also think they liked the idea of a historical setting because they weren't very strong on the sci-fi element of adventure storytelling.

"I WAS HAPPY TO LEAVE THE MASTER DEAD"

Why did you keep killing off the Master only to revive him with ludicrous explanations ?
You're putting blame in the wrong place. Peter Grimwade killed the Master in **Time-Flight** and I was quite happy to see him dead. The producer then decides he wants him back so you invent reasons for his resurrection. However hard you try they can never be very satisfactory ones.

Why didn't Nathan-Turner advise you that he wanted the Master back at a later date before you killed him each time ?
Because he was happy to leave him in that particular state at that particular moment. The fact is I **wouldn't** bother justifying why he came back.

Do you have any misgivings about 'Timelash', why, for example, you commissioned it in the first place ?
Timelash again was a new writer, Glen McCoy, who'd done a little bit of work on EastEnders. He'd come up with an idea which was sort of half reasonable in storyline but again he couldn't write very well for the medium. He stayed in because John was reluctant to reject anything so I did a bit more work on it. What you saw was basically the story with some revision. In fact it was what John had commissioned. Fandom seems to think that an editor should spend every minute of every day working on scripts to bring them up to a standard as Bob Holmes, Christopher Bidmead and many of the editors before me have done. But there are times when you **can't** do it and there you see the raw quality of the material. Glen's wasn't particularly bad compared to some of them, but his script should have been rejected. But John doesn't like rejecting material. **DOCTOR WHO** should have the highest rejection rate in the department as far as I'm concerned because they are **very difficult** things to write well. The writers tried their best and were paid for their efforts but the scripts should nevertheless not have been made. It seems to me false and silly economy to go ahead and make a load of rubbish which, at times, we did.

In part one we talked at length about your Dalek scripts, but did you ever encounter any restrictions imposed by their creator Terry Nation ?
It was more Roger Hancock, his agent, who seemed to think the Daleks loom large in somebody's lifestyle. He was very reluctant to give permission for their use and we had a big fight to get them for **Resurrection of the Daleks.** There were lots of problems and I gather the Dalek script in the forthcoming season major rewrites have been demanded by Nation/Hancock. This is outrageous. They should have given the writer (Ben Aaronovitch) permission and said "Wish you luck", and not then sit there in judgement. It's interesting that when John is faced with such a situation he doesn't do anything.

"MY DALEK STORIES WILL REMAIN UNNOVELISED"

When it came to writing Dalek novelisations I was told by W.H.Allen they couldn't get clearance from Roger Hancock/Terry Nation because apparently they do not allow novelisation of the Dalek stories, which is untrue as lots of them have been done. A few months later I received a letter from Nigel Robinson saying saying that he'd had a call from Roger Hancock saying "Yes, we will allow novelisations...(I assume that Nigel Robinson had been trying to get a deal together)...if we have 60% of the royalties". Nigel said he was a bit embarrassed having to ask and of course I said **No.** The only copyright they have is the Daleks: they didn't write the stories and they certainly aren't involved in the novelisations. I'm **not** giving them 60% - of what is not a great deal of money anyway but what is income for me as a freelance writer - for them to do **nothing.** So that is where it was left. As far as I'm concerned they will never be written.

You may be interested to know that Ben Aaronovitch has permission to novelise his new Dalek script.
I can only wonder what it's probably cost him.

What other restrictions did they impose on your freedom as a writer of Dalek stories ?
What had happened was I wrote a storyline for the first Dalek story and it was sent to Terry Nation in America. We didn't hear anything for a very long time and so John spoke to Roger Hancock who hadn't heard anything either. John then said to me "Go ahead and write it". It was literally a week before the director joined and I had a phone call from John saying Terry Nation, who'd finally read the storyline after having it for months - not days or weeks but **months** - doesn't like it. So we phoned Terry to assure him that we weren't going to send the Daleks up (this concerned him after he had seen **Destiny of the Daleks**). Apparently he has this absolute obsession about them: he sees them as little Nazis. I understand the concept and in **Genesis of the Daleks** it worked well. But it gets boring if you treat them in exactly the same way in each and every story. If Terry Nation doesn't like what other writers do with his creation, he shouldn't allow them to be used.

Why doesn't he want to write them anymore ?
You'd better ask him.

Just before the cancellation you were busy commissioning what would have been a 26-part Season 23. How was it shaping up when it was axed ?
The writers for that were Graham Williams, Robert Holmes, Wally K.Daly and Philip Martin.

However would the season have worked anyway bearing in mind the mass return of old enemies like The Celestial Toymaker, Sil, The Ice Warriors, The Master, The Autons and The Rani ?
Ask John Nathan-Turner! I did **not** want those things back. I was quite happy to see Sil return because he had worked well and he was a new creation.

Would the season have been a hit or a miss in your opinion had it not been intruded upon ?
Impossible to say.

Were you particularly excited by the scripts or did you just thing "Oh well, just another season..." ?
I never thought like that!
But what had you thought of Colin's much-criticised first season ? Didn't you feel there were elements in that that just weren't working which you hoped to remedy successfully for his second season ?
Yes, there were a lot of things that weren't working but it wasn't the fact we had a new Doctor, it wasn't the fact that all the scripts were not perfect; it was a great mismatch. **DOCTOR WHO's** failure over the last eight years has been down to many factors and I'm not ignoring my responsibility in that period. I was part of it but I think things would have been much, much better if we'd had far better directors.

Who decided to bring back Graham Williams ?
That was, believe it or not, John. Don't ask me the reason why though.

How far had Robert Holmes got with his story. Had he thought up a storyline ?
That was the story supposedly to be set in Singapore. No, he hadn't done any work on it.

How did you feel when you were told that the show had been cancelled ?
I didn't understand it. I packed my office bag and was ready to go home thinking I had been sacked.

What do you think were Michael Grade's motives behind it ?
You tell me because I don't know. We were told that the DOCTOR WHO scripts were too violent and there wasn't enough humour. Jonathan Powell, the Head of Series and Serials, agreed with this statement.

Let me tell you how the procedure for commissioning a script works in Series and Serials: A script is commissioned by the production office, that was John and me. We both signed the commissioning form which then goes upstairs to the Head of Department who approves the commission. The script is then delivered by the author and the producer and script editor read it and ask for rewrites if necessary. The finished script is typed up by the script typists, printed, and a copy (ie: the final version of the script) is then sent back upstairs to Jonathan Powell. His job was to read **everything,** not just **DOCTOR WHO** but everything that is to be produced.

The above procedure was followed with **every** script for **DOCTOR WHO.** Before we were cancelled we had never had any comment from Jonathan Powell concerning scripts. Not one word of criticism, not one word of doubt or consideration, **nothing** at all. We were then cancelled and told we were doing it wrong. My supposition is that it was some kind of political argy bargy going on within the BBC. It must have been. You can say that we cocked it up but nothing was said **till** we were cancelled. The thing is the man had the power, he could have said "Look here, the scripts are crap, we don't want them, they're awful, get rid of the script editor, put John Nathan-Turner onto another job, get rid of both of them...", but he **didn't**! We were then, after we'd been cancelled, told we were staying on the show!

What was your reaction to that ?
One of total amazement! John made an appointment to see Michael Grade but didn't learn anyhting more, other than we were too violent. Now, **revelation of the Daleks,** the last story I wrote for **DOCTOR WHO,** had been made and had been seen and there is some overt violence in that, but nothing came back saying that was wrong. There was no sense, no rhyme, no reason.

How did all this affect Nathan-Turner ?
He was desperately upset, **desperately** upset.

Was he more upset for DOCTOR WHO or for his reputation ?
He was upset for himself, but we were **all** upset for ourselves. You consider yourself a professional and you don't mind being criticised or told that you're not doing it well, but the way we were treated was insulting, embarrassing and hurtful.

How did you come to write 'Slipback' for the radio and do you think it worked ?
John suggested me when BBC Radio showed an interest. It worked within the context of their brief.

Why were you so keen to introduce so many versions of the 'big bang' (ie: 'Earthshock', 'Terminus' and 'Slipback') ?
In **Earthshock** I simply wanted to give a silly reason for why the dinosaurs had suddenly disappeared from the face of the Earth. In **Terminus** that was the original author's idea. **Slipback** was really a send-up. The computer was the mad-scientist type who believed she could change the Universe.

"COMING BACK AS 14 EPISODES WAS A KICK IN THE GROIN"

How did you feel about being cut to 14 episodes ?
Being cut in half was a major criticism. They obviously didn't like what they had seen and decided to claw away our money for other productions by taking aweay half our episodes. I couldn't see that the coming back as 14 episodes was a pat on the back. I think it was a major kick in the groin and in a way the wind had been completely knocked out of me! If they'd come down and been absolutely outraged by what we'd done then I would have understood that, but no-one had, and so coming back at 14 episode what the hell did they want because more humour and less violence is hardly much of a move!

So what did you do in the 18 month gap ? Did you decide to really deliver the goods by the end of it ?
The thing was **what** were we going to do with 14 episodes, and the general conclusion was - which I came up with and which I now regret - was the trial sequence because I thought it could reflect what was going on. We were on trial so why not reflect it in the programme ?

Was there a conscious effort to really bring it back with a bang because you were obviously aware that the show's future hung by a thread ?
As I said earlier, when you're not told **what** you're doing wrong it's very difficult to think **where** you've gone wrong in the way that it was implied but never explained. We tried to make it funnier. Bob Holmes wrote the first 4 episodes which, given the pressures, were okay on paper but Jonathan Powell didn't like them.

The scripts had disappeared for weeks and we thought they had been accepted. The director had even joined. Then we got this memo saying "Didn't like this, or that, thought this was too silly..." and all the rest of it. So alterations were made which he accepted and which went into the final programme. But I think by that time Bob Holmes, he wasn't ill then, but he was, like me, absolutely pissed off in the whole way it had gone.

I think it was abortionately translated to the screen and it was a period when Nathan-Turner should finally have asserted himself and brought in some suitable directors.
I thought so too but John never asserted himself, that was the problem. When faced with real authority or a crisis, he rarely has anything to say.

Who wrote the trial sequences and do you regret those awful derivatives of the Valeyard's name (knacker's yard, etc.) ?
I wrote most of the trial sequence. The derivatives came about from Bob Holmes' script. I simply continued them for a while for continuity's sake. I didn't think they were particularly clever.

What was your reaction on watching part two of 'The Ultimate Foe' and discovering that Peri wasn't dead afterall ?
That was neither the author's or my decision. I thought it dramatically weak and a cop-out.

"JOHN OFTEN FABRICATED RUMOURS TO FOOL THE FANS"

DWB recently discovered that Nathan-Turner would enjoy inventing myths, such as Gallifrey being destroyed this season, to make the fans look silly.
Yes, I know. John often fabricated rumours which he'd then pass around hoping the fans would pick up on and magazines such as yours would be fooled into printing. As far as I know there was never any thought in his mind of destroying Gallifrey, at least he never conveyed it to me. I don't know whether he leaked that particular rumour but as I was aware he did that sort of thing then yes, he could of.

I can understand wanting to bring Robert Holmes and Philip Martin back, but whose idea was it to bring back Pip and Jane Baker ?
They were brought back simply because they had written a half-reasonable show and we tried to fill the gaps with lots of other people and it just wasn't working. We tried David Halliday, Christopher Bidmead, Jack Trevor Story, and we finally came back to Pip and Jane Baker and I left not long after they delivered their first 2 episodes. The idea of a thriller in space was mine, alas, which they went away and worked on and when I read the first 2 episodes I just thought it was a total waste of time.

Tempers must have been at breaking point by then because you were all obviously under a lot of pressure ?
This is what was so odd, it wasn't. John wasn't standing over me with a big stick saying "Make this better, this has got to work", but there was no support. As I said in part one, you could never go and talk to John easily anyway because one word said and he would make it felt that he was displeased and so you could never go in and have an open and free conversation which I felt I needed more than once.

The season just wasn't working, although Philip Martin's story was fine. I got all the writers of the trial together - originally Robert Holmes, Philip Martin, Jack Trevor Story and David Halliday - to discuss how the trial would logically progress. Jack Trevor Story and David Halliday's scripts were eventually junked because they were not very good.

So Pip and Jane Baker were brought in on your decision ?
It was one on absolute desperation - I had absolutely no-one else!

Let's put the record straight over the last 2 episodes. Was it always intended that Robert Holmes would write them ?
That's right. Bob and I discussed the last two episodes of the trial. The major misunderstanding was that Bob and I had agreed and John was told (he wasn't present at the meeting) afterwards what we had discussed, that we were going to have a negative end. Like Sherlock Holmes and Moriarty going over the Falls, the Doctor and the Master would be locked in mortal combat and we'd go out with this question mark hanging over the season. And John said "Alright, go ahead and write it and see how it works", but it was never written because Bob became ill.

During my time on **DOCTOR WHO** I had become friends with Robert Holmes and was greatly distressed by his illness. What with that in the show in such a mess and little or no support from the producer, I felt I had had enough.

Could the pressures on the show at that time have contributed to Bob's illness ?
He died of Hepetitis B. No, but is anything ever that much in isolation ? The man was very run down and he'd suffered a major to his pride from Jonathan Powell asking for rewrites on the first four episodes. It may sound silly that a professional writer's pride could be so easily hurt, but in his time he had edited the best three seasons the show had ever had and written

or re-written many of the best scripts. He knew more about what made DOCTOR WHO work than almost anyone. I knew those episodes worked well, Bob knew they worked well.

I thought your decision to leave was triggered by Nathan-Turner's u-turn on the negative ending idea ?
No, it was the general situation. You'd have had to be there I suppose to fully understand what it was like. It was so depressing. John had said yes at first and then said no. I left and he said: "Well, Bob's ill, would you like to write the episode ?".

What was his reaction to your leaving ?
A bit upset I think, after all, he only had a half a season. He was not unpleasant though.

So you didn't leave on bad terms ?
The initial departure, no, I mean he said "Well perhaps it is time to go", and I was sorry I was going as I was, but this thing remained of the last episode and there were other things looming up about material that had been used that shouldn't have been used and I think it began to get silly. I agreed to write the last episode **but** on the understanding of what we'd discussed, and he said "Yes, fine", and I went away and did my version of the last episode pulling the threads together. To Bob's formula I rewrote half the previous episode which he'd already written because I couldn't link up exactly with what he'd done and I think the first 12 minutes of episode 13 is his and the rest is mine, and then I wrote the last episode and delivered it and John said "Yes, that's alright I suppose".

What was the outline of the final episode ? Was it better than what actually ended up on screen ?
I can't remember, I **don't want** to remember because the experience was all so horrible. I would not dare for a moment to make a valid judgement as it was just so dreadful. Then he turned around and said "I can't stand this end, you can't have them going out like this", and it was a definite renege on what had been agreed and I said "Well find someone else to do it". I had not signed the contract to write the thing anyway and then, I think, he got rather annoyed. It was a terrible mess, a pain in my life that I really hated, and then at the end of it all Bob Holmes died so it was a wonderful sort of conclusion to my time on DOCTOR WHO.

Were you surprised at Colin Baker's subsequent sacking ?
Colin Baker has never said anything but nasty things about me, therefore I won't counter by saying nasty things about him. Colin Baker was miscast. It was not his fault; he did his best given what he had to do. I wasn't surprised, but then, I think there were far more politics going on than any of us were aware of. Then Colin blabbed to The Sun about all those silly things he said about Michael Grade.

How would you counter his claims in DWB a couple of years ago that you were very flattering and buoyant towards him and in effect stabbed him in the back by saying what you did to Starburst ?
It's not in my nature to be flattering. I never crawled or complimented Colin Baker, in fact we didn't have many conversations. No, I didn't flatter him or go over the top towards him. As for stabbing him in the back, what I think he's saying is that I announced that he and I had spoken privately about the show. I was trying to indicate how pathetic things had become - that you couldn't talk openly to your leading man for fear of upsetting the producer. And Colin **knows** that is true.

And what about Colin's claims that you yourself were never at the office ?
Well, Colin's knowledge of whether I was at the office or not is limited almost to a point of dismissal. My function as a script editor was to supervise and prepare scripts for production. John Nathan-Turner knows that I preferred to work at home. The production office always had my phone number, as did the production manager and assistant floor manager of every production. I was **always** available. The fact that I, like Chris Bidmead, Bob Holmes and many script editors before me preferred to work in my own little office in my own home has really got nothing to do with him. The scripts were never late. As for his criticism that they had to phone through the changes because I would get upset, that's just silly as well he knows. AFMs **have** to inform the script editor of any and every script change that is made during rehearsal on **all** drama productions.

Had you always intended leaving DOCTOR WHO after the 23rd Season ?
I think so, yes. With hindsight I think I would have taken Peter Davison's example and left after three years.

You left in a flurry of publicity, what with the Starburst interview and the subsequent press coverage. Were you surprised that the BBC then kept Nathan-Turner on DOCTOR WHO ?
Oh no, not at all. I mean it's been reflected in their attitude where they're attempting to support John, blatantly I would say, and cover-up what has happened concerning his breach of copyright over the tapes he took to America (see last issue). No, the BBC will **always** support their own regardless. What I said was true. The fact is what I said is easily dismissed as being a fit of pique by a departing script editor. I was unimportant in their consideration. He was a producer and they would back him regardless. It didn't surprise me in the slightest.

Why do you think he's been content to stay on the series for so long ?
The honest answer is I don't know. I know that when I used to work there he used to get ideas for storylines for other shows together and they were rejected by upstairs by the likes of Jonathan Powell and David Reid. I assume he stayed because the head of department didn't want him to go anywhere else.

So your eye-opening revelations had no impact on the BBC whatsoever ?
No, but I didn't for a moment think it would, and in fact if another script editor left or anything else happened a similar attitude would be taken. To be honest, I don't think this interview will have any effect either.

Would you like to contribute to the series in future if it does take on a new lease of life with a new producer ?
No, I've totally had it with DOCTOR WHO. I think I probably wouldn't have anything new to contribute anyway. I have so many bad memories around my departure and I have no desire to return. Not, I think, that the BBC would ever employ me again.

Have you seen much of your successor's work ? You must feel somewhat smug at the lynching last season received from viewers in general ?
No. I don't know Andrew Cartmel, I've never met him. After five years on the show I'm only too aware of the problems he's coping with, for which he has my condolences.

What do I think of what he's done so far ? Personally I've not thought very much of it but I know how difficult it is to make it work well. Hopefully it will get better.

How would you have envisaged working with Bonnie Langford ?
With great trepidation! She is a very dynamic lady, a marvellous dancer, but in the context of DOCTOR WHO she's not a very good actress.

What are you doing at the moment ?
As I'm currently in dispute with the BBC over the tapes John's been taking to America I'd rather not comment on that.

"JOHN HAS A BLACKLIST ON HIS OFFICE WALL"

Do you think you might have jeopardized your position workwise with the BBC in future ?
All I can say is I was amused by Tom Rivers, Deputy Head of Copyright, who told me that the BBC do not operate blacklists. I was somewhat amused by this comment because there are two people that I know of who have blacklists: according to his biographer Lord Reith, the first Director General of the BBC had a blacklist, the second is John Nathan-Turner who used to have one on his office wall of people who had annoyed him. Now, Tom Rivers saying there is no blacklist operated by the BBC is, I think, untrue. If I am on a blacklist - if they consider me important enough - only time will tell.

Have you any unfulfilled ambitions ?
I'd like to write a really good detective story for television or the cinema. I saw a political thriller the other day on Channel 4 called A Very British Coup and I would like to write something like that. I think that the thriller is a wonderful genre. You can put so much into it. It can reflect society and life and attitudes in so many inreresting ways.

Looking back, do you regret your involvement with the series ?
Not at all. I enjoyed working with many of the people involved with the show.

If you could go back and start again, what would you change ?
The producer.

ERIC SAWARD, THANK YOU.

RATINGS ROUND-UP

COLIN BAKER

SEASON 21

		VIEWERS IN MILLIONS	POSITION IN COMPARISON TO OTHER PROGRAMMES	AUDIENCE APPRECIATION AS A PERCENTAGE
THE TWIN DILEMMA(1)	22-03-84	7.6	66	61
THE TWIN DILEMMA(2)	23-03-84	7.4	71	66
THE TWIN DILEMMA(3)	29-03-84	7.0	69	59
THE TWIN DILEMMA(4)	30-03-84	6.3	81	67

SEASON 22

ATTACK OF THE CYBERMEN(1)	05-01-85	8.9	71	61
ATTACK OF THE CYBERMEN(2)	12-01-85	7.2	104	65
VENGEANCE ON VAROS(1)	19-01-85	7.2	110	63
VENGEANCE ON VAROS(2)	26-01-85	7.0	108	65
MARK OF THE RANI(1)	02-02-85	6.8	111	64
MARK OF THE RANI(2)	09-02-85	7.3	84	64
THE TWO DOCTORS(1)	16-02-85	6.6	92	65
THE TWO DOCTORS(2)	23-02-85	6.0	90	62
THE TWO DOCTORS(3)	02-03-85	6.9	66	65
TIMELASH(1)	09-03-85	6.7	69	66
TIMELASH(2)	16-03-85	7.4	79	64
REVELATION OF THE DALEKS(1)	23-03-85	7.4	65	67
REVELATION OF THE DALEKS(2)	30-03-85	7.7	58	65

SEASON 23

THE MYSTERIOUS PLANET(1)	06-09-86	4.9	69	72
THE MYSTERIOUS PLANET(2)	13-09-86	4.9	75	69
THE MYSTERIOUS PLANET(3)	20-09-86	3.9	98	70
THE MYSTERIOUS PLANET(4)	27-09-86	3.7	97	72
MINDWARP(1)	04-10-86	4.8	76	71
MINDWARP(2)	11-10-86	4.6	87	69
MINDWARP(3)	18-10-86	5.1	87	66
MINDWARP(4)	25-10-86	5.0	84	72
TERROR OF THE VERVOIDS(1)	01-11-86	5.2	85	66
TERROR OF THE VERVOIDS(2)	08-11-86	4.6	93	69
TERROR OF THE VERVOIDS(3)	15-11-86	5.3	86	69
TERROR OF THE VERVOIDS(4)	22-11-86	5.2	89	69
THE ULTIMATE FOE(1)	29-11-86	4.4	98	69
THE ULTIMATE FOE(2)	06-12-86	5.6	80	69

STORIES RANKED IN ORDER OF AVERAGE AUDIENCE SIZE(FIGURES IN MILLIONS):

1st)	ATTACK OF THE CYBERMEN	8.0
2nd)	REVELATION OF THE DALEKS	7.6
3rd)	THE TWIN DILEMMA	7.1
")	VENGEANCE ON VAROS	7.1
5th)	TIMELASH	7.0
6th)	MARK OF THE RANI	6.8
7th)	THE TWO DOCTORS	6.5
8th)	TERROR OF THE VERVOIDS	5.1
9th)	THE ULTIMATE FOE	5.0
10th)	MINDWARP	4.9
11th)	THE MYSTERIOUD PLANET	4.4

STORIES RANKED IN ORDER OF AVERAGE POSITION ON TELEVISION CHART:

1st)	REVELATION OF THE DALEKS	61
2nd)	THE TWIN DILEMMA	72
3rd)	TIMELASH	74
4th)	THE TWO DOCTORS	83
")	MINDWARP	83
6th)	THE MYSTERIOUS PLANET	85
7th)	ATTACK OF THE CYBERMEN	87
")	MARK OF THE RANI	87
9th)	TERROR OF THE VERVOIDS	88
10th)	THE ULTIMATE FOE	89
11th)	VENGEANCE ON VAROS	109

SYLVESTER McCOY

SEASON 24

TIME AND THE RANI(1)	07-09-87	5.1	71	58
TIME AND THE RANI(2)	14-09-87	4.2	85	63
TIME AND THE RANI(3)	21-09-87	4.3	81	57
TIME AND THE RANI(4)	28-09-87	4.9	86	59
PARADISE TOWERS(1)	05-10-87	4.5	88	61
PARADISE TOWERS(2)	12-10-87	5.2	84	58
PARADISE TOWERS(3)	19-10-87	5.0	79	58
PARADISE TOWERS(4)	26-10-87	5.0	93	57
DELTA AND THE BANNERMEN(1)	02-11-87	5.3	90	63
DELTA AND THE BANNERMEN(2)	09-11-87	5.1	93	60
DELTA AND THE BANNERMEN(3)	16-11-87	5.4	87	60
DRAGONFIRE(1)	23-11-87	5.5	80	61
DRAGONFIRE(2)	30-11-87	5.0	96	61
DRAGONFIRE(3)	07-12-87	4.7	94	64

SEASON 25

REMEMBRANCE OF'DALEKS(1)	05-10-88
REMEMBRANCE OF'DALEKS(2)	12-10-88
REMEMBRANCE OF'DALEKS(3)	19-10-88
REMEMBRANCE OF'DALEKS(4)	26-10-88
GREATEST SHOW IN'GALAXY(1)	02-11-88
GREATEST SHOW IN'GALAXY(2)	09-11-88
GREATEST SHOW IN'GALAXY(3)	16-11-88
GREATEST SHOW IN'GALAXY(4)	23-11-88
THE HAPPINESS PATROL(1)	30-11-88
THE HAPPINESS PATROL(2)	07-12-88
THE HAPPINESS PATROL(3)	14-12-88
SILVER NEMESIS(1)	21-12-88
SILVER NEMESIS(2)	28-12-88
SILVER NEMESIS(3)	04-01-89

REPEAT SEASONS

THE FIVE FACES OF DOCTOR WHO

			(POSITION IN COMPARISON TO OTHER BBC2 PROGRAMMES)	
AN UNEARTHLY CHILD(1)	02-11-81	4.6	8	-
AN UNEARTHLY CHILD(2)	03-11-81	4.3	13	-
AN UNEARTHLY CHILD(3)	04-11-81	4.4	10	-
AN UNEARTHLY CHILD(4)	05-11-81	3.9	15	-
THE KROTONS(1)	09-11-81	4.4	12	-
THE KROTONS(2)	10-11-81	4.6	9	-
THE KROTONS(3)	11-11-81	4.6	9	-
THE KROTONS(4)	12-11-81	4.5	11	-
CARNIVAL OF MONSTERS(1)	16-11-81	4.9	12	-
CARNIVAL OF MONSTERS(2)	17-11-81	4.5	14	-
CARNIVAL OF MONSTERS(3)	18-11-81	5.6	8	-
CARNIVAL OF MONSTERS(4)	19-11-81	6.0	5	-
THE THREE DOCTORS(1)	23-11-81	5.0	12	-
THE THREE DOCTORS(2)	24-11-81	4.5	16	-
THE THREE DOCTORS(3)	25-11-81	5.7	9	-
THE THREE DOCTORS(4)	26-11-81	5.8	8	-
LOGOPOLIS(1)	30-11-81	5.5	11	-
LOGOPOLIS(2)	01-12-81	5.0	15	-
LOGOPOLIS(3)	02-12-81	6.0	7	-
LOGOPOLIS(4)	03-12-81	5.4	12	-

DOCTOR WHO AND THE MONSTERS
(Edited)

THE CURSE OF PELADON(1)	12-07-82	5.2	84	65
THE CURSE OF PELADON(2)	19-07-82	4.2	101	64
GENESIS OF THE DALEKS(1)	26-07-82	4.9	76	66
GENESIS OF THE DALEKS(2)	02-08-82	5.0	69	68
EARTHSHOCK(1)	09-08-82	4.9	83	64
EARTHSHOCK(2)	16-08-82	5.2	79	68

This issue brings our exclusive series on DOCTOR WHO's ratings up to date with publication of the Colin Baker and Sylvester McCoy figures as well as the two DOCTOR WHO repeat seasons of the early '80s. (We have also included space for Season 25's stories - with assumed transmission dates - which you will be able to complete as DWB publishes the relevant ratings data in forthcoming issues).

Please note that 'The Five Faces of DOCTOR WHO was shown on BBC2 and the positions stated are in comparison to other BBC2 programmes and not all four channels.

For the Winter Special we are researching the All-time DOCTOR WHO Ratings Chart which will list, in order, the highest rated story ever all the way down to the lowest.

(Thanks to Gordon McAllister for having made this series possible)

JOHN FREEMAN'S INFLUENCE ON THE 'DOCTOR WHO MAGAZINE' HAS SEEN A LEAP IN STANDARDS - NOT LEAST ON THE WRITING SIDE NOW THAT RICHARD MARSON HAS BEEN EDGED OUT, AND ALSO IN OVERALL CONTENT WITH JOHN NATHAN-TURNER SOON TO AUTOMATICALLY RELINQUISH HIS 'POST' AS ADVISER. BY TAKING JUST ONE ERA OF 'DOCTOR WHO' (THE HARTNELL YEARS) INTO CONSIDERATION, ANTHONY HOWE EXAMINES THE, AT TIMES, BLATANT DISREGARD FOR ACCURACY OFTEN DISPLAYED BY MARSON AND THE ARGUABLY DETRIMENTAL AFFECT NATHAN-TURNER'S INFLUENCE CAST ON THE MAGAZINE...

Facts V. Fiction

THE FURORE OVER INACCURACIES in DWM#134 (see **DWB#52** & 53) illustrates that Richard Marson has not improved over the last few years. He has written a number of ariticles, for example, about the early years of the show, and unfortunately these are as inaccurate, or even worse, than his report on **Operation WHO.** The DWM writers are , of course, free to express any **opinion** they like, but Richard Marson very often presented 'private fantasies' and 'obsessions' as historical facts! As former President of the Australasian **DOCTOR WHO** Fan Club I have found that a great many young fans rely totally on the DWM for their information. It has been a disturbing experience to have these fans lecture me about the early years. It sounds as if they are talking about a **different** show from the one I started watching before they were born! But I am wrong of course and they are right because they read it all in DWM.

There are many myths about the '60s shows, but apparently not content with those, in DWM#100 and 109 Marson wrote 'historical' articles which resemble fan fiction more than real history. His errors are legion. Taking #100, on page 24 there is the old myth about the callous Hartnell Doctor who "kidnapped" innocent school teachers and tried to "kill" a caveman. Basically this view of the Doctor is based on biased viewpoints which ignore key pieces of dialogue and other evidence in **An Unearthly Child** (the **TV** version, not the very inaccurate Target novel).

Put briefly, the Doctor was forced to dematerialise the TARDIS with the teachers still on board, **not** to kidnap them, but to stop Barbara persuading Susan to stay on Earth. The whole incident was largely **Susan's** fault. There was no sinister intent on the Doctor's part. The caveman incident is more confused. It does not fit what went before or came after, and it does not make much sense viewed as a callous murder attempt; personally I think some of the confusion was caused by Hartnell fumbling his lines (he did this several times) and so giving the wrong impression. Whatever was meant, it is certainly not a useful guide to his future behaviour, but Marson (and others) have mistakenly presented it as a **key** to the early Doctor's character. I analysed this fully in my article 'William Hartnell's Doctor: A Most Human Alien' in my fanzine Zerinza#33-35.

Marson seems obsessed with the "kidnap" myth especially; he repeats it several times as evidence in his attack on the First Doctor. Over-reliance on the one incident shows how lacking in solid evidence his argument really is as he tries to paint a sinister character portrait of the First Doctor. From the "kidnap" he goes on to develop the nasty First Doctor idea by presenting as typical the **one** time the Doctor had carelessly endangered his companions, in **The Daleks**, by going to look at the Dalek city. But this is unfair because this was also the last (and only) time he did such an underhand thing to satisfy himself; the article implies that it happened **many** times. A true assessment of that story would show that this was an example of how quickly the Doctor learned that he had to consider the safety of others apart from Susan.

The inference that the Doctor did not care about the safety of Ian or Barbara is false as later stories show how very concerned he was for their welfare: in **The Aztecs** he is frantic with worry when Ian is trapped in the watercourse; in **The Sensorites** he is very upset when Ian becomes ill; and in **Planet of the Giants** he is elated when Barbara recovers from the insecticide which poisoned her.

As evidence that the Doctor did not care about his companions and was ruthless and violent, Marson cites a scene from **Edge of Destruction** (although in the piece he does not name the story) where he alleges that in the heat of the moment the Doctor:

> **"...shows himself quite prepared to eject the schoolteachers he kidnapped into the depths of space, and all because he mistakenly believes them to be saboteurs at work inside his beloved TARDIS."** (Page 24)

Marson misses the whole point of this story which is that the Doctor had plenty of reasons for genuinely believing that the teachers may have sabotaged his **TARDIS.** Marson's 'snide' "his **beloved** TARDIS" is also unfair; of course the TARDIS is important to the Doctor, how else can he and Susan survive if it is damaged ? It is not the Doctor's fault that he is "mistaken". The whole way this story is presented to the viewer is unfair to the Doctor because the audience can **see** from the start that Ian and Barbara probably did nothing. But the Doctor cannot see through the back of his head so to him it is possible that the teachers struck him and may have tried to operate the TARDIS while he was unconscious; an action which might have killed Susan and himself.

This is a very strange story and it was full of arguments, but looked at objectively it proves nothing because it made clear that the TARDIS was seriously malfunctioning and was affecting the minds of everyone on board. They all act very strangely and suffer great memory losses: Susan stabs her bed savagely with scissors; Barbara is highly emotional (which was unusual); Ian passes out; the Doctor has suffered a bad gash on his forehead; and the TARDIS is about to self-destruct!

Notice how the irrelevant "kidnap" is mentioned again, but Marson does not add that the teachers had originally **forced** their way into the TARDIS, the Doctor's only home and refuge. With all the malfunctions it is not surprising that the Doctor became suspicious of the two teachers who were still virtually strangers. Nor does Marson mention that Susan also became suspicious. He fails to say that it is only after Ian had apparently tried to **strangle** the Doctor that the Doctor threatens to make them leave the TARDIS. He ignores evidence that the Doctor had reason to think the TARDIS was on Earth - **not** in "the depths of space". And he ignores three facts that show the Doctor was bluffing: 1) There was no way the Doctor (an old man) could force the teachers to leave, 2) the doors were not functioning, a point Barbara realised, for she said "You can't open the doors", and 3) The Doctor's dialogue **shows** he was bluffing; he said "If, of course, they'd like to confess to me what they've done to my ship, I may even change my mind!".

The "eject...into the depths of space" is impossible. If the Doctor opened the TARDIS doors in space he would eject all his air supply, and he and Susan would have been sucked out too! Marson also ignores the fact that the Doctor later reveals he had operated the fast-return switch to pilot the TARDIS back to the teachers' home, so the statement to Susan that outside the TARDIS "might be Earth in the 20th Century" shows what he expected. He was not a killer and would not have ejected anyone into space.

By the end of this story the Doctor and the teachers make up their differences, as the Doctor says: "Well, now we can all start again, ehh?", and he pats Ian's shoulder. From this point on they do indeed "start again" to get to know eachother and become firm friends - companions.

Marson seems to miss the point that this story marks the end of real distrust and hostility amongst the four time travellers; with this behind them they rapidly become like a family as can be seen in the next story, **Marco Polo,** where there is none of the tension of the previous three stories. The odd events in **Edge of Destruction** never happen again and prove absolutely nothing. For Marson to use this as 'evidence' is nothing, for his article actually gets **worse**! He goes on to imply that the Doctor committed murder by saying:

> **"In the 'Dalek Invasion of Earth' he clubs a man down".**

But what are the circumstances ? What is the result ?

This 'man' is one of a pair of the Daleks' Robomen who have trapped the Doctor, Susan, David and Tyler. In the ensuing fight the first Roboman is choking Tyler to death while the second is overpowering David. Susan tries to help David but is shoved aside by his attacker. At this point the Doctor intervenes to assist Tyler, but **all** he does is hit the Robomen twice with his makeshift walking stick enabling Tyler to break free from its grip, gain the upper hand and knock it out. Tyler prevents the second Roboman from escaping to get Dalek reinforcements and then he turns back to kill the unconscious Roboman, but the Doctor stops him, saying: "No Tyler! I never take life, only when my own is immediately threatened." (Page 105 of the novel omits the Doctor's actions and rewords his comment to Tyler).

To imply, as Marson does, that for no reason the Doctor "clubbed a man down" is simply untrue and the way it appears in the article suggests that the Doctor also killed him. The Doctor did not kill a man - instead he **saved** his life from Tyler!

The article then continues with another utterly absurd lie, one which I know a lot of younger fans have unfortunately believed. He says:

> **"...in 'The Time Meddler' he throws a cup of scalding tea into the Monk's face..."** (Page 24, #100)

This time it is implied that the Doctor would wilfully cause someone physical injury and pain. The Sixth Doctor (on TV when Marson wrote this) gave the impression he was like that, but there is **no** way the First Doctor would ever have acted like a hooligan. So what **actually** happened ? There is **no** evidence for the existence of tea (hot **or** cold) for a start! All that is shown on the TV screen is the Monk making breakfast for his prisoner, the Doctor. We see him making toast and putting eggs on a plate which is on a tray which has a cup on it. It is **not** known **what** went into the cup; there is no sign of a teapot, nor of a kettle, and there is **no** steam coming from the cup (it could contain water or anything cool).

With the tray set, the Monk makes his way down to the dungeon where the Doctor has been locked up all night. Checking through a small hatch in the door, the Monk thinks the Doctor is asleep, so he opens the cell door and slides the tray along the floor, quickly locking the door. Again looking through the hatch, he shouts: "Breakfast! Breakfast! Come along! Early to bed, early to rise, ha, ha, ha. Come on! Do you want the eggs to get cold ?!!" At this point he in interrupted by a **large** quantity of water which cascades through the viewing hatch. There is **far** too much water for it to be one cup and is more likely from a wash basin. The Doctor says: "Go away, I'll come out when I'm...". The Monk slams the hatch shut and we cannot hear the Doctor complete the sentence. In a sulky way the Monk mutters: "Ohhh!", and flicks some of the water off his cloak. He shakes his hands and looking disappointed he walks off.

As the Monk obviously suffers **no** pain at all, the liquid cannot have been "scalding", so **where** did Marson get this nasty idea ? Did he do **any** research ? It seems not. This sort of private fantasy might be alright in a small fanzine, but **not** in a mass-circulation specialist magazine.

He also omits to say the **The Time Meddler** by Dennis Spooner was humorous in tone; the choice of the well-known comedian Peter Butterworth to play the Monk is evidence of that. When the Doctor threw the water it was **not** the vicious attack Marson imagined, but rather an amusing and **harmless** break in the story.

The next ridiculous comment is:

> **"Of all the Doctors, it is the first who seemed the most alien. Nobody watching at the time knew who the Doctor was, or from whence he came".** (Page 24)

Here we have the meaningless word "alien"; from the context of Marson's article it seems he meant "alien" as "callous", "ruthless", etc. I tried to show in Zerinza#33-35 that all of these unpleasant labels are far too simple. Perhaps Tom Baker's Doctor was the most "alien" as he was sometimes ruthless and callous, more so than the earlier Doctors had been; but even Tom's Doctor had an ardent commitment to freedom and to life generally. Is this "alien"? It is quite incorrect to confuse the word "alien" with "mysterious". The First Doctor was easily the most **mysterious** Doctor, but humans can also be mysterious and secretive about themselves. Lots of millionaires are secretive about their private lives, so they are mysterious, but they are not "alien".

Later, on page 26, Marson proves he either never watched many Hartnell stories or is blind when he says:

> **"...a seldom seen tender side to the Doctor's nature was shown - one more obviously demonstrated in his virtual adoption of the orphaned Vicki."**

This ignores the great many tender scenes between the Doctor and Susan in the **ten stories** featuring her. Don't those count ? The Doctor was also affectionate with Ian and Barbara, far more often than he was irritable. Why do 'fans' like Marson only look for bad and peculiar behaviour ? Not only does he ignore all the evidence of how kind the First Doctor was, he also ignores the fact that the First Doctor had high moral standards and ethics, for he goes on to say the Doctor had:

> **"somewhat amoral standards"** (Page 26, #100)

Like the comment about the Doctor not being tender, Marson does not even try to back this statement up with **any** evidence. Like the other comment, this too is false.

From the start of the series, the Doctor has **always** recognised, condemned, and opposed evil conduct - this is highly **moral,** not "amoral". In the first story he tells the Tribe of Gum that Kal is a bad leader because Kal has killed the old woman; in the next story he condemns the Daleks for their evil plan to wipe out the Thals (he actually uses the word "evil"); in **The Sensorites** he does not even want to carry a stun gun, and he praises one of the guards for **not** killing the insane Earthman who had been poisoning the Sensorites' water supply. Is this the sign of "somewhat amoral standards"?!?

Having misrepresented and denigrated the character of the First Doctor in DWB#100, Marson resumed his biased attacks in #109, asserting:

> **"When the series was first conceived, it is doubtful whether the character of the Doctor was actually the hero of the piece. That role fell to the two kidnapped schoolteachers, and more particularly to Ian."** (Page 36)

Possibly in early 1963 a script meeting did discuss such an idea for a few minutes, or maybe not. But Marson gives **no** evidence for his speculation. This is very bad 'history'; what **might** have been thought about in 1963 is irrelevant, all that matters is how the Doctor's character appeared **on TV.** He was the hero. **DOCTOR WHO** was not The Ian and Barbara Show that Marson implies. Having speculated about the Doctor not being the hero, he then misuses his speculation by assuming in his next comment that it is true when he says the role of hero "fell to the two kidnapped schoolteachers" (Marson loves that kidnap myth!). From there his speculation becomes a background for the **whole** article!! But the facts do not support his fantasies. Although the Doctor was not an ordinary hero who waved his fists about, he **was** good. And, was Ian the most heroic companion ? Not really. He did provide an active companion but in many ways Barbara was equally, or more, heroic. She often showed a very strong commitment to morality, she was rarely given to screaming, and she often showed great insight and sense; of all the female companions Barbara has been the most capable and the most human. The male-chauvanist Marson is wrong again.

Later he says that the first season of the series:

"...managed to establish an unusual and never repeated presentation of ethics and morals. The Doctor was, if anything, an anti-hero, working to frustrate the schoolteachers' desire to get back to their own planet." (Page 36)

This is completely **false.** The term anti-hero is one that is often misused and misunderstood, but it does **not** mean a bad character which is what Marson again implies (again see Zerinza 33-35). As for the strange claim that the Doctor tried to prevent the teachers' return home, that ignores the fact that most of the stories with Ian and Barbara **started** with the Doctor trying to pilot the TARDIS back to their home. It was always his failure to land in the right place or time (or size!) that prevented their return. It is untrue to say he did anything deliberate to "frustrate" them, in fact the near destruction of the TARDIS in the third story was caused by the Doctor trying to **return the teachers home** using the 'fast-return' switch. And in **The Dalek Invasion of Earth,** when the Doctor is worried about whether they are in London in the '60s, this dialogue occurs. Barbara says: "Oh come on Doctor, stop spoiling everything." Kindly, the Doctor replies: "Oh my dear, believe you me, I wouldn't spoil your homecoming for all the world."

Such dialogue, and **facts,** prove that Marson is yet again incorrect. But many DWM readers will have assumed Marson would - like any proper freelance magazine writer - have done his research so they will never know his article is full of fallacies. He continues:

"He is frequently angry, rude, officious and even violent - threatening to turn them (the teachers) out of the ship at intervals and never listening to the usually sound advice of his companions." (Page 36)

It is true that the Doctor was sometimes rude, but **only** when he was under pressure, worried or upset by injustice or stupidity. Why Marson thinks this is unique to the First Doctor is a mystery; they have **all** been like that, but it is unfair to ignore such ocassions as the start of **Planet of the Giants** when the Doctor apologises to Barbara for his being irritable when the TARDIS had been malfuntioning. He assures her everything is alright, then gently lays a hand on her shoulder and says: "Oh, my dear Barbara, was I rude to you just now ? Ohh, I'm so sorry, I always forget the niceties under pressure, please forgive me." Barbara smiles and graciously says: "There's nothing to forgive." The Doctor, relieved, says: "Thank you."

It was rare for the Doctor to be violent, he disapproved of brute force, instead preferring to use his wits to solve any problem.

As for the threats to turn the teachers out of the TARDIS, this only happened twice. The first time was when it seemed they had sabotaged the controls and so might kill both Susan and himself. The second time was simply a short burst of temper when the Doctor thought Ian was saying he was incompetent at piloting the TARDIS (at the end of **The Sensorites).** Young fans see only the modern, more controllable TARDIS, which dates from the Pertwee era, but in the 1960s the first two Doctors could never reliably pilot the TARDIS - however they both liked to **think** they could. So Ian's comment was most unwelcome, injuring the Doctor's pride and also he was no doubt embarrassed by his all too obvious failure to control the TARDIS. Marson does not mention that nothing came of the threats, and that both times the Doctor had tried to return the two teachers home. Aside from the events in the story, we have to look at it as a TV series: the threat was obviously a writer's device to create a cliffhanger ending to **The Sensorites,** which otherwise would have had no 'hook' to lead into the peaceful opening of the next story (**The Reign of Terror).** What the TARDIS lands the 'hook' is soon replaced by the Doctor's regret for his harsh words. He agrees to Ian that they part amicably and thinking that he has at last returned the schoolteachers to England in 1963, he tells Susan that they will accompany Ian and Barbara home. Marson tends to make too much out of brief, unimportant incidents, while he systematically ignores anything good that the Doctor did.

The comment about the Doctor ignoring the advice of his companions is strange. What advice ? When ? There were not many times they advised the Doctor about anything as he nearly always knew more than they did. It is hard to even comment on this without knowing what Marson is talking about as, unfortunately, no example is given. He ignores the fact that the Doctor valued intelligence very highly. If someone made a sensible suggestion he would naturally consider it; he was not an idiot! In **Galaxy Four** both Steven (Target novel page 45 & 49-50) and Vicki (page 70) make suggestions which the Doctor accepted immediately, but Marson ignores such facts. **WHY ??**

It becomes clear what Richard Marson appeared to be doing in his articles. Instead of outlining the **real** history of the show, he instead used the ignorance of most fans about that history to present as fact **untruths,** seemingly to make the First Doctor's character sound the same as the Sixth's! For example, if you use Marson's inaccurate comments about Hartnell's Doctor to describe Colin Baker's Doctor, they fit the latter too well (Marson's quotes as follows are given in **bold**; all were descriptions of Hartnell:

The Sixth Doctor is **tetchy, vain and temperamental...an anti hero.** In some stories he commits **near murder,** he is **devious** and **seemed the most alien.** He showed **obvious excesses of temperament** and was **steadfastly authoritarian,** there was a **seldom seen tender side,** and he had **somewhat amoral standards,** being **capricious, with a schoolmaster's condescending tone, and exhibiting a 'spikiness'.** In **The Twin Dilemma** it is **doubtful whether the character of the Doctor was actually the hero of the piece. That role fell to** Peri and Hugo. Colin's Doctor is **frequently angry, rude, officious and even violent,** even attacking Peri. Also remember Marson's fantasies: **In The Time Maddler he throws a cup of scalding tea into the Monk's face.** Update this to read: In The Twin Dilemma he throws a container of acid (or poison) into Mestor's face, killing him. And remember: **In the 'Dalek Invasion of Earth' he clubs a man down (in a sewer),** update this: In **Attack of the Cybermen** he beats a policeman down (in a sewer!!) probably killing him. (Quotes from DWM#100 & 109).

Marson appears to have contrived to show that every nasty action of the Sixth Doctor had already been committed by the First. He, and other viewers, were of course quite entitled to like the violent and unkind 'Doctor' conceived by Nathan-Turner and Eric Saward (see the Eric Saward Interview this issue), and played by Colin Baker. But neither Marson, nor Nathan-Turner had the right to mislead fans about the character of the First Doctor in their attempts to prove that Colin's Doctor was like the First. Despite the fact that he must have seen several stories from the BBC archives and so should have known better, Nathan-Turner apparently decided to promote the idea (now popular among some fan groups) that Hartnell's Doctor was "crotchety", "callous" and "alien". In **The Twin Dilemma** Colin's Doctor actually excuses his actions saying he is "alien", implying that that fact makes his violence acceptable. Then in **The Two Doctors** Peri even calls Colin's Doctor "crotchety" (also in the Target novel, page 73). Obviously Nathan-Turner intended trying to package his own **new** style as a traditional part of the series by such blatant linking as the pioneering First Doctor to Colin's Doctor! This can also be seen in interviews where he claims that Colin's Doctor is like the First. But this is simply **untrue.**

While I can understand, within reason, that busy, or lazy, journalists could assume Nathan-Turner must have been accurate, I cannot see how Richard Marson could justify his 'articles' in DWM. Marson was in a position to easily research his articles so he must have **known** they were inaccurate. Sadly such articles - because they appeared in the **official DOCTOR WHO** magazine - are widely believed, particularly by young fans, and so Nathan-Turner's attempts to link his creation to Hartnell's Doctor were supported by the DWM propaganda.

Unfortunately up to now a critical, **truthful** 'free press' for the **DOCTOR WHO** fans has been discouraged in Britain as the BBC and Nathan-Turner kept a tight rein on what gets distributed. Long-term readers of **DWB** will recall Nathan-Turner's attempts a few months ago to silence **DWB** through the BBC legal offices, and some will even remember that years ago he had BBC Enterprises staff tell shops in London not to sell fanzines - including **DWB** - which had been critical of him. When **DWB** interviewed the then Senior Merchandising Assistant Christopher Crouch about this (re: **DWB#7**, page 14), it was told how Nathan-Turner had requested the ban! **DWB** was told that to have the ban lifted would need Nathan-Turner's permission and that it "...may have to abide by set guidelines." What guidelines ? Who would set those ? How appropriate that this happened in 1984; Big Brother's thought police were alive and well!

If Nathan-Turner was so bothered about criticism in minority interest fanzines, he was (and is) no doubt very interested in what appears in the mass-circulation DWM. This was confirmed when Crouch also revealed that his primary involvement with the magazine was to make sure they did not print anything too critical. But **what** is too critical and **who** decides that! As Nathan-Turner has also been listed as 'advisor' to the magazine for eight years now, his influence must have been **enormous.** Without his co-operation it would have been virtually impossible for the DWM to be published; he controls access to the sets and could restrict news and interviews, etc. No wonder Marvel only appeared to employ writers who would echo Nathan-Turner's own opinions and fantasies.

Why was Nathan-Turner apparently so afraid to allow any honest discussion about the show ? No TV show will ever be so wonderful that it has no faults. Sensible discussion of any faults would not be a disaster - in fact it could help save the show. Hopefully the incoming producer will exercise a degree of diplomacy and won't be so adverse to criticism and in turn the DWM will continue and increase its promising new trend of providing a platform for free and uncensored comment.

DOCTOR WHO - 25 Glorious Years by Peter Haining

Published October 1988 by W.H.Allen (Planet) ISBN1-85227-021-7
UK:£14.95; USA:$24.95; Canada:$37.50; Australia:A$39.95

JUST ABOUT EVERY FAN must, by now, have in their possession at least one in the series of books written by Peter Haining. The first, DOCTOR WHO - A Celebration, was very popular. It was the first time that DOCTOR WHO had seen a lavish publication covering the history of the programme. It also became a standard DOCTOR WHO history in many libraries. It was, in short, gratefully received. When a sequel was announced for the following year, W.H.Allen and Haining's motives became somewhat suspect. Was it merited, this potentially laudible sequel ? Well, it was different, and served the purpose as a useful chronological look at the show. It was cautiously welcomed. Now, after two further books, The DOCTOR WHO File and The Time Traveller's Guide, Haining's credibility is wearing thin. Many fans have seen his seemingly endless series of books regurgitating the same basic facts of DOCTOR WHO as being crassly exploitative, and I'm afraid I number myself amongst them.

Haining is in an enviable position. He is paid to research into and write about DOCTOR WHO. Given adequate resources, any creative and talented fan can dig around in the series history, and produce a work of real merit. This is what happened when W.H.Allen struck lucky in commissioning Jeremy Bentham to write The Early Years. Haining, now being heralded as "The official DOCTOR WHO historian", only just manages to justify the publication of his new book: DOCTOR WHO - 25 Glorious Years. The book, now standardized in size to match all his works except The Key to Time (his second WHO tome), makes little leeway in to redeeming the fault seemingly inherent in W.H.Allen's non-fiction DOCTOR WHO output.

To begin at the beginning, which seems interesting enough - a couple of cuttings from obscure newspapers and periodicals pepper the introductory text, written in December 1987! So far, so good. The first proper chapter, "The Great Whovian Mystery" - (yes, that's what I thought too!) - is a précis of the beginnings of the series, and features the words of Sydney Newman, Donald Wilson, Anthony Coburn's widow, Joan, and original producer Verity Lambert. Little of this seems to be new material, as many of the quotes are reported rather than original .

The next chapter covers the rest of the programme's history, in a meagre thirty pages, crammed full of the sort of facts that any well-versed viewer could jot down, given a little prompting.

The chapter "Inside the World of DOCTOR WHO" offers a sycophantic interview with DOCTOR WHO's "promoter, salesman, publicist and ambasaddor", John Nathan-Turner. Again, little of much interest early on, especially to readers of TARDIS Inside Out, but the latter part, covering the last couple of seasons and the DOCTOR WHO movie, are a bit more absorbing.

The book has a flow, I suppose, and the next portion of the book features a thirteen page interview with Sylvester McCoy, spanning the first of three colour sections. The other Doctors are, mercifully, given just a couple of pages each, again featuring some familiar anecdotes and quotes.

The next chapter is devoted to the many 'alternative' Doctors: the stand-ins and doubles that the TV series has used, and the statutory sections on the DOCTOR WHO films and stage plays. It is titled "Who are these Doctors ?". Yes sir, even Mr.Haining is now reduced to using tabloid-type quips to defame the series.

"The Doctor, We Presume ?" brings us a profile of each of the Doctor's female companions, "His Favourites" we are told. Why it should not include Lalla Ward is as much a mystery to me as it probably is to you. Never mind though, it's straight into the best section of the book.

Haining (and I assume he is taking the credit for this piece) has gathered many quotes from the famous and nearly famous actors and actresses that have featured in the series, from Alan Wheatley in **The Daleks** to Honor Blackman in **Terror of the Vervoids.** Aha! This is where Lalla Ward turns up. Apparently she is no longer considered as a companion, but as a guest star! There are some interesting snippets to be had here, and it is this section that may elevate the book from being permanently consigned to the bookshelf. This chapter also encompasses the second of the three colour sections.

"DOCTOR WHO and the Merchandisers" is exactly what it says it is - a summary of some of the merchandise that has been issued in association with the programme over the years. The article starts well, but peters off somewhat when the throes of the 1960s Dalekmania die out, along with the quotes.

"The Doctor in the Comics" and "The Lost Stories of DOCTOR WHO" seem to indicate that these chapters have been 'ghost' written, as they are written in an informed style which runs against the grain of the majority of the book.

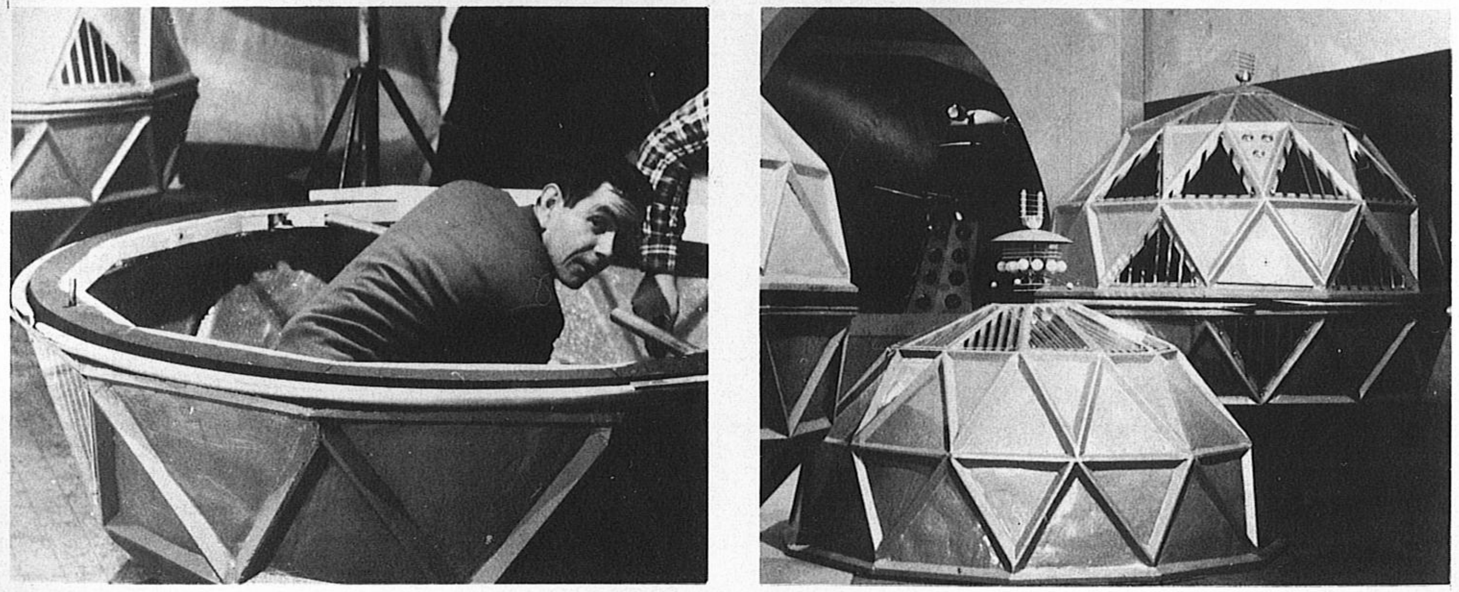
The penultimate chapter covers the hunt for the lost stories of DOCTOR WHO, surely a cause close to most fans' hearts, and is illustrated with telepics from **The Reign of Terror** and **The Celestial Toymaker,** amongst others.

The final chapter is the usual "Episode Guide" type thing, which can only have its inclusion of Season 24 to give it any merit.

There are a few nice, new (?) photos in the book, including some behind the scenes shots from **The Chase** (similar to those shown here), but the majority of them are old troopers from the pages of DOCTOR WHO Magazine. There are, as I have mentioned, several pages of colour stills, some good, some extremely poor. There are four particularly very impressive pages of colour storyboard sketches from **The Invisible Enemy** and **The City of Death** (then apparently titled **Curse of Sephiroth**), but no text other than a caption to explain their inclusion. A lot of the photos have suffered a similar fate at the hands of W.H.Allen's designer to those used in The Early Years in that they have been chopped about to remove the background; a painful process that negates the point of having the photos in in the first place.

So, in short, there's little of much real interest here to anyone who has more than a couple of the other Peter Haining DOCTOR WHO books, but anyone who has more than two will probably be buying this one anyway. Sigh.

Reviewed by **Julian Knott**



Behind the scenes shots from 'The Chase' - the highlight of 25 Glorious Years(?)
(Photos (c) Raymond Cusick)

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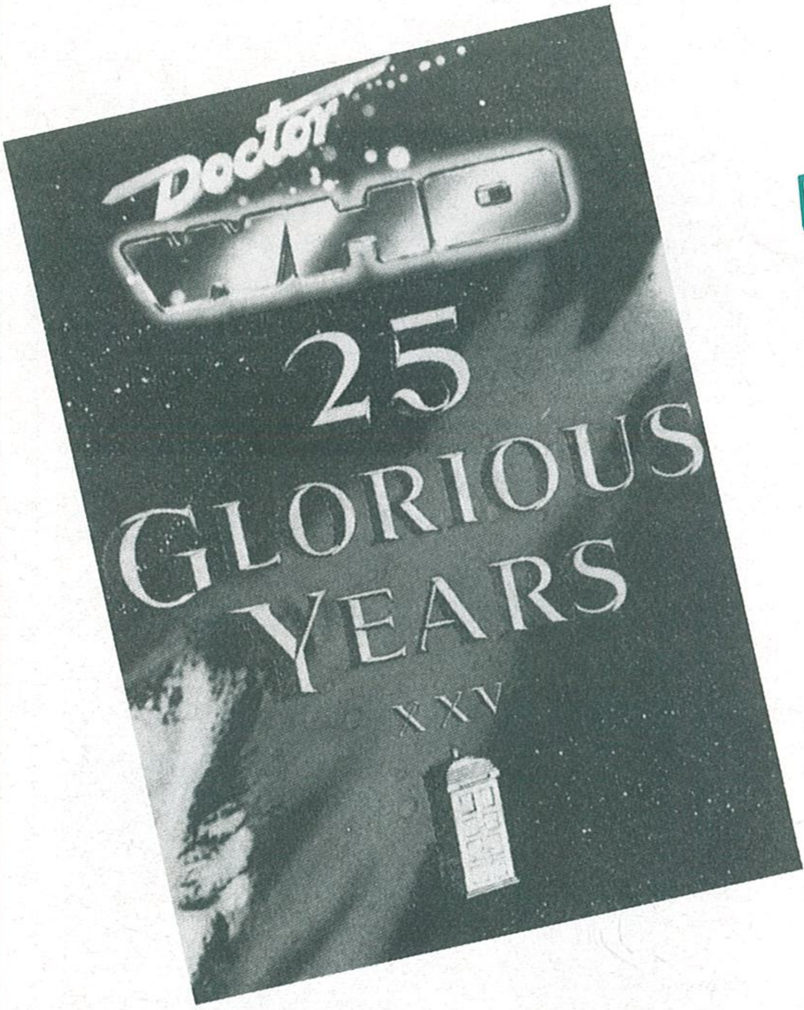

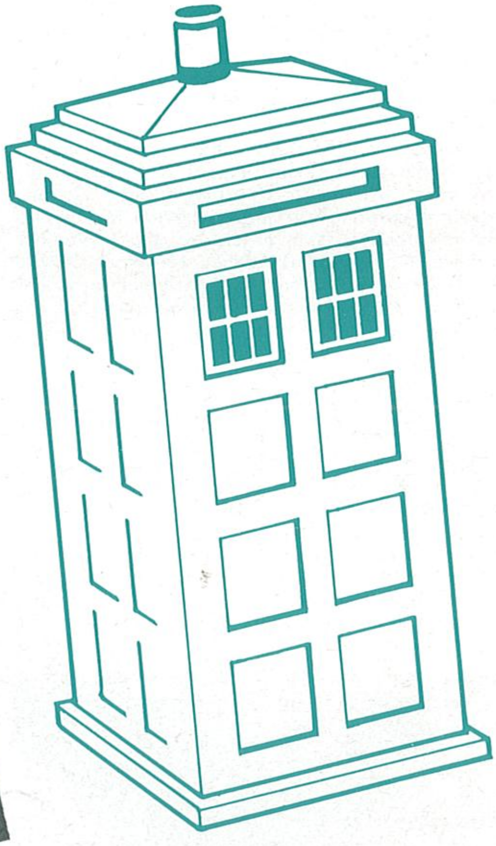

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